# VOGUE

incorporating
Vanity Fair



Midwinter—
North and South
January 1, 1938
Price 35 cents

V ★ O © THE CONDÉ NAST PUBLICATIONS, INC.

# Cannon Towels

"CANNON" fine quality

*Perhaps you need a change of scene at this wintry point. Try some fresh Cannon Towels as a start toward the* **NEW** *and Interesting*

**BEFORE:** It's a dim, dull day outdoors. You feel a bit flat and hopeless. Parlor, bedroom and bath look tired, too. . . . Then, try this for a fast and effective cure: a quick trip downtown, an armful of gorgeous new Cannon towels, a pleasant interim fixing up in high style—and a new beauty spot for rest and renewal.

**AFTER:** You'll take even more baths, be healthier, happier and still more beautiful when you have such charming helpers. Cannon towels bring new tone and new tempo, decoratively—they assist no little in keeping you in top-flight condition. Physically! Spiritually! . . . *And*, they do these good things for almost infinitesimal wages!

*Specifically, the smart new helpers just above cost from about 69c to $1.25—that's all! Other new Cannon towels from about 29c to $2 each, in grand matched bath sets if you wish for $1.95 and up. . . . Whatever you spend, you buy* BARGAINS.

**THE FIRST NAME IN TOWELS IS THE LAST WORD IN SHEETS**



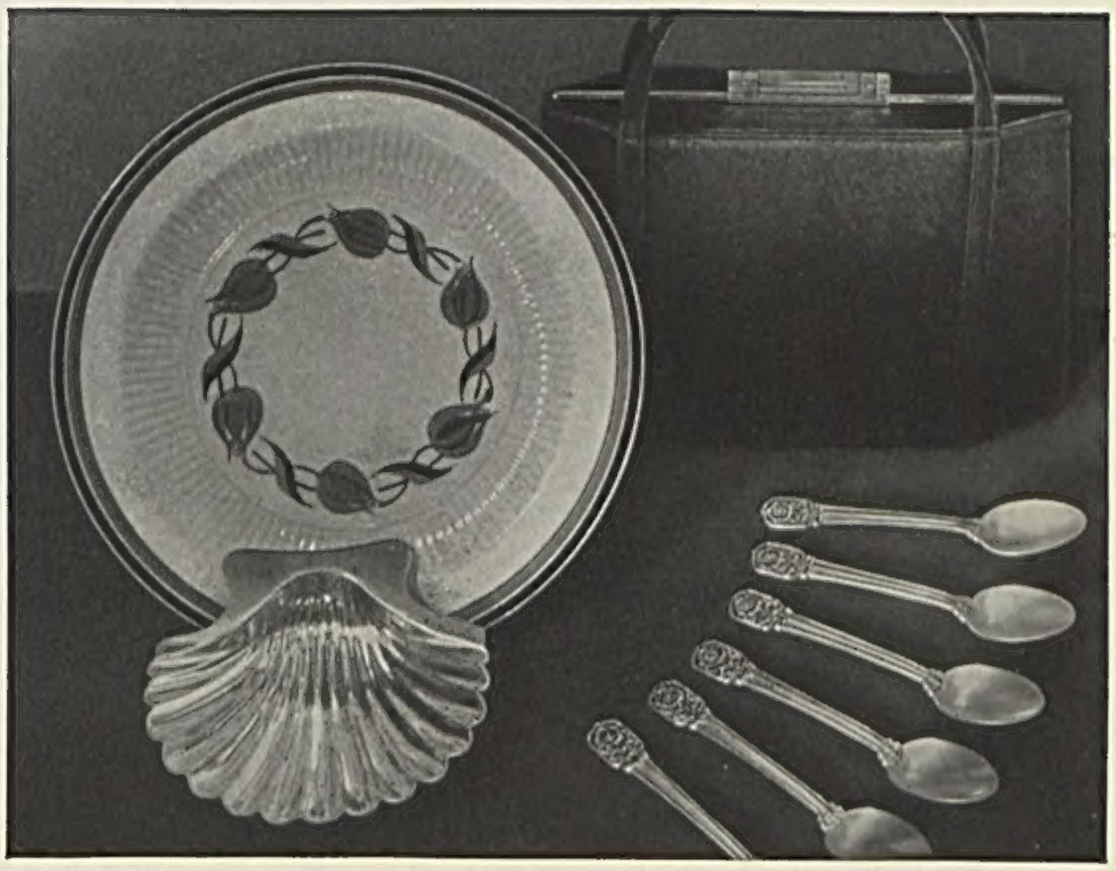
| | |
|---|---|
| DIAMOND BRACELET | $2850. |
| GOLD, RUBY AND DIAMOND BROOCH | 435. |
| SAPPHIRE, DIAMOND AND GOLD RING | 275. |
| DIAMOND WRIST WATCH | 190. |

# TIFFANY & CO.

FIFTH AVENUE & 37TH STREET, NEW YORK

## QUALITY, SMARTNESS AND VARIETY MODERATELY PRICED

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| TWELVE ENGLISH EARTHENWARE PLATES | $8. |
| PIN SEAL HAND BAG | 26. |
| STERLING SILVER SHELL DISH | 8. |
| SIX STERLING SILVER TEASPOONS | 19.50 |



# *In the magnificent manner*

WITH QUANTITIES OF FROMM PEDIGREED FOX

KNOW YOUR SILVER FOX—You can identify Fromm Pedigreed Fox beyond a doubt. The trademark of this famous fur, together with the individual medallion number, is now stamped on the leather side of the pelt. Whether you buy a stole, coat or cape, be sure that you receive a medallion for *each* of the skins. You will be sent the pedigree certificate of *each* of the foxes simply by mailing these medallions to Fromm Bros., Inc., Hamburg, Wisconsin.

FROMM

*Bright with Silver*

PEDIGREED FOXES




COURTESY SAKS FIFTH AVENUE NEW YORK

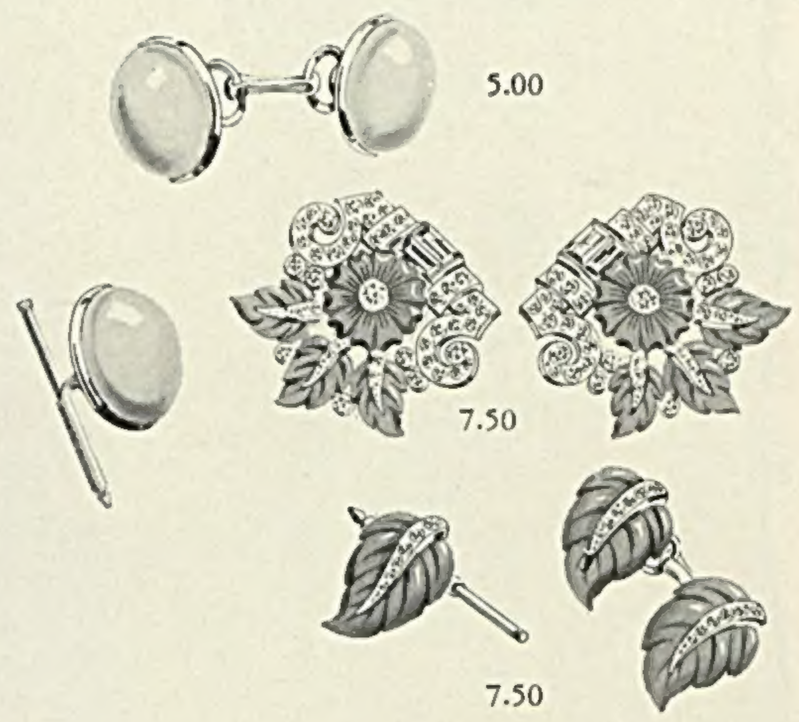




*Under a coat or without a coat*
*for the North . . for the South*

# the grace ashley dress

★ *with the jeweled studs*




## *it's smart*

to vary the appearance of your Grace Ashley frock with different sets of studs, and to dress it up sometimes with jeweled clips worn on the collar.

Celanese Diagonese (rayon with twill weave) in Gulf Stream Blue, flamingo pink, yellow, violet, beige, white, turquoise, navy, black, vermilion. Sizes 12 to 20. 19.95

Juillard sheer wool in aqua, powder blue, dusty rose. Sizes 12 to 20. 19.95

Cruizaline, a spunrayon fabric that looks like linen. White ground with black, royal, green, brown, gray, wine, or pink design. Sizes 12 to 20. 17.95

Grace Ashley, native of St. Louis, a smart young woman blessed with the twin virtues of good taste and good sense, writes a new page in the annals of feminine achievement. Her name has won national recognition. Her dress with the jeweled shirt studs has become one of the most phenomenal fashion successes America has seen in a decade. Another shirtwaist dress? Yes, but more than that. A dress of almost immortal chic. A dress of such beautiful proportions, such nice tailoring, that it seems to fit each wearer as if made to her measure. An ageless, dateless, charming frock that suits debutante and dowager, that graces tee or tea. A dress that women buy, three, four, six, or more at a time. A very special dress, you will admit, and because Best's has always held the shirtwaist fashion in high regard we are happy to announce that the Grace Ashley dress has been confined to us. On sale at our Fifth Avenue store and Suburban branches.

*Mail Orders Filled*

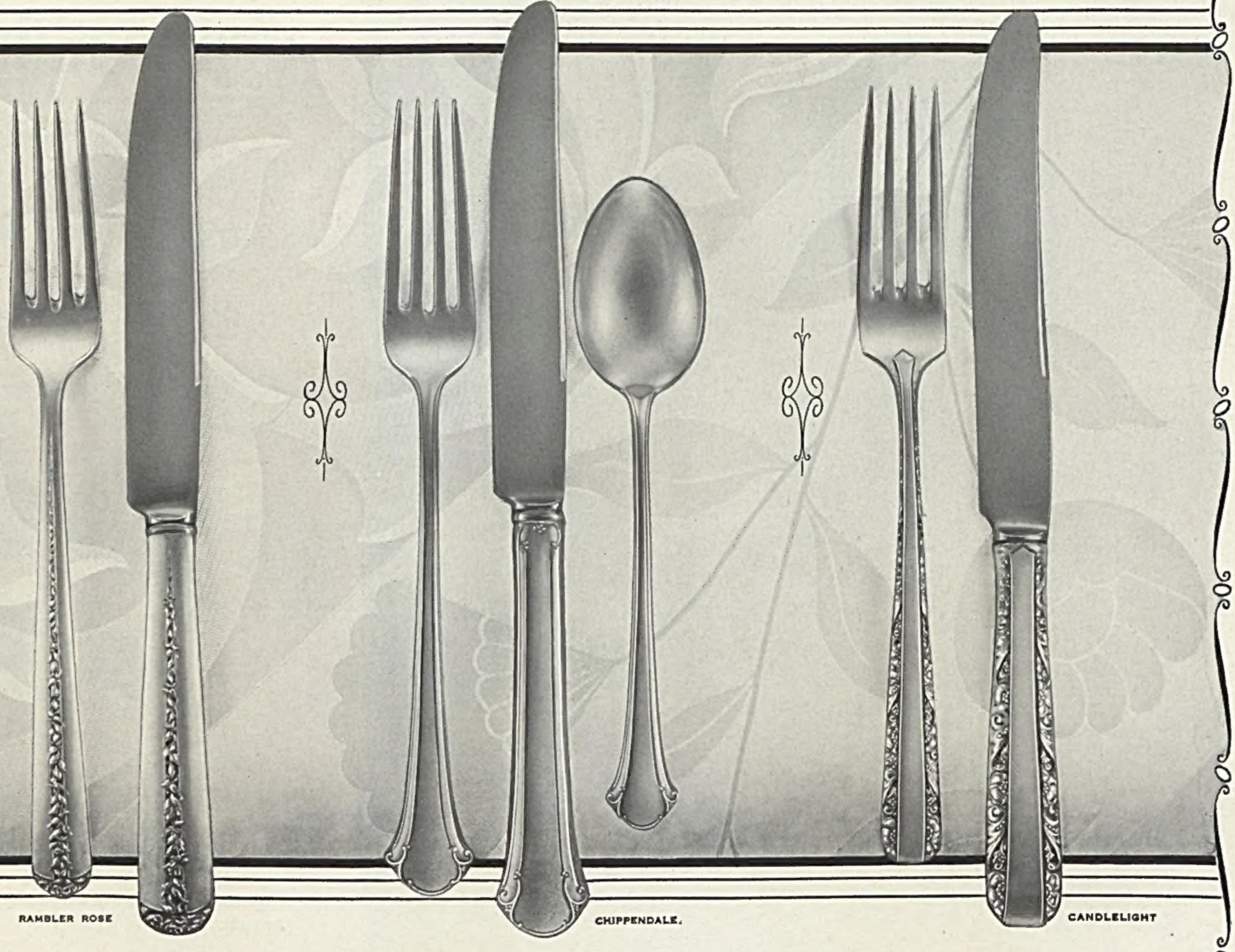
# BEST & CO.

Fifth Avenue at 35th

GARDEN CITY MAMARONECK EAST ORANGE CLEVELAND HEIGHTS GROSSE POINTE BROOKLINE ARDMORE

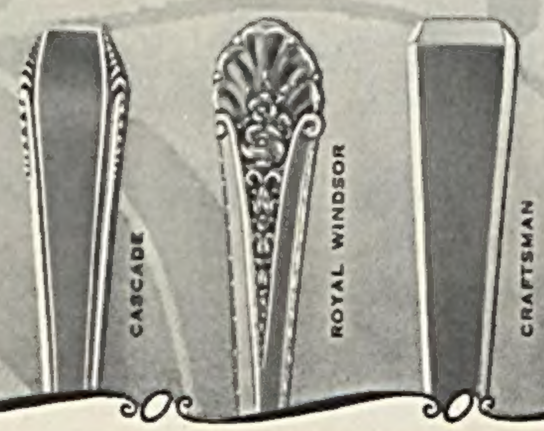
# One of These Was Designed For You

We don't know where you live. We don't know your name. We do know that you are one of the beauty-loving women who long to own lovely Sterling.




So we proudly offer you Sterling in a number of beautiful designs ranging from utter simplicity to rich decoration — each one distinctive in a permanent, lasting loveliness of its own. Surely one of them will reflect your own love of beauty. • So choose your TOWLE pattern now, and be confident it will live with you in gracious service for ever and a day.

Remember, too, that all TOWLE patterns are open stock, and are very reasonably priced for Sterling of such perfection of design, craftsmanship and finish.






Write for pictures and prices of all Towle patterns with chart of engraving suggestions.

NEW BOOK FOR BRIDES—*"How to Plan Your Wedding and Your Silver."*

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Newburyport, Massachusetts

Please send free folders on _____ patterns.
I enclose 10 cents for new book.

Name and Address _____




Vogue
January 1st, 1938

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Vol. 91, No. 1
Whole No. 1571



NELSON

ON THE PLAZA • NEW YORK
BERGDORF GOODMAN
FIFTH AVENUE AT 58TH STREET

*Rose ombré toilette to bloom seductively against Florida's pale blue nights. Resort original.*




Fashions in quality silks stay smart — no ugly bulges — no stretching — no "making over" each time a gown is worn. And only silk is both fine enough and strong enough to be woven into a true chiffon like the fabric in the evening gown above with its short bolero of orange wool. Fashions may be copied over night but quality in fabric cannot be imitated.

INTERNATIONAL SILK GUILD • 250 FIFTH AVENUE • NEW YORK

# B. H. Wragge

## goes in for Fleurs de Lis



Arthur O'Neill

Town & Country Shop, Second Floor



Beach & Play Shop, Second Floor



B. H. Wragge, famous custom shirtmaker to men, takes up a marvelous new pattern for a series of new Southern Exclusives. Milk-white fleurs de lis sprinkled over a rayon crepe ground. Cannes blue gulf green, native wine, tuna rose and brown. In sizes 14 to 20.

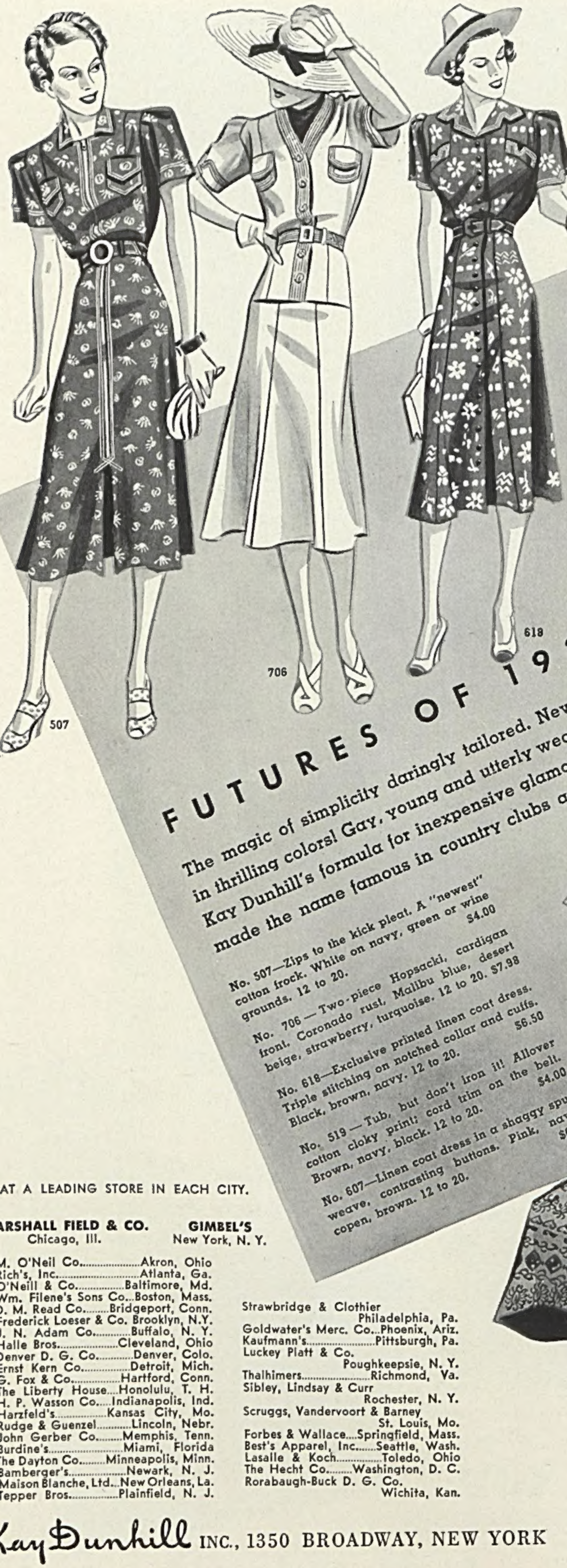
Sketched, fleurs de lis blouse, 6.50 Twelve-gore skirt in matching silk Bahama cloth, 8.50 Main Floor

Center, one-piece fleurs de lis dress with umbrella-tuck skirt, 19.95

Left, four-piece play suit. Flaring fleurs de lis shorts and head scarf. Blouse and skirt of silk Bahama cloth. (Blue, rose, green only), 18.95

Mail and telephone orders filled. Call ELdorado 5-6800

**Bonwit Teller** NEW YORK • PALM BEACH • MIAMI BEACH



507

706

618

STYLED BY
Kay Dunhill
AN ORIGINAL SHIRT FROCK OF DISTINCTION

# FUTURES OF 1938

**The magic of simplicity daringly tailored. New fabrics in thrilling colors! Gay, young and utterly wearable! It's Kay Dunhill's formula for inexpensive glamour that has made the name famous in country clubs and cottages.**

No. 507—Zips to the kick pleat. A "newest" cotton frock. White on navy, green or wine grounds. 12 to 20. $4.00

No. 706—Two-piece Hopsacki, cardigan front. Coronado rust, Malibu blue, desert beige, strawberry, turquoise. 12 to 20. $7.98

No. 618—Exclusive printed linen coat dress. Triple stitching on notched collar and cuffs. Black, brown, navy. 12 to 20. $6.50

No. 519—Tub, but don't iron it! Allover cotton cloky print; cord trim on the belt. Brown, navy, black. 12 to 20. $4.00

No. 607—Linen coat dress in a shaggy spun weave, contrasting buttons. Pink, navy, copen, brown. 12 to 20. $6.50

AT A LEADING STORE IN EACH CITY.

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Rorabaugh-Buck D. G. Co. Wichita, Kan.

519

607

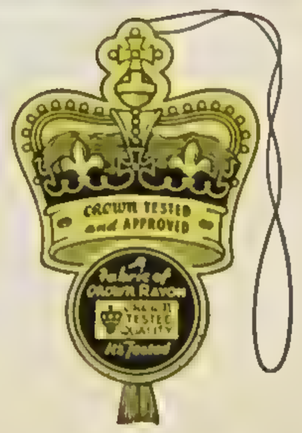
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Unforgettable . . . your most beautiful self at a given moment. Unpredictable . . . the impression such a moment may have on your life. But as surely as you hope to make your future sing by such moments, thus surely you will need the modern radiance, the magic variety, the swift-changing flattery of the thousand and one new CROWN RAYON FABRICS to make your dreams of beauty come true. You will find these famous fabrics in advance fashions everywhere. Behind CROWN RAYON stands AMERICAN VISCOSE CORPORATION, World's Largest Producer of Rayon.

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LOOK FOR THE CROWN TAG WHEN YOU BUY...THE SIGN OF RAYON THAT'S QUALITY TESTED!



# HARD-TWIST *Porosa** FABRICS



*A GREAT*

*FABRIC SUCCESS BECOMES*

*INCREASINGLY IMPORTANT*

Porosa Fabrics, recently introduced with such great success, assume continuously growing importance for resort wear this season, and for your Spring and Summer wardrobe. New weaves and colors have been added to the distinguished collection of cool, crisp textures...each of them perfect for resort or town wear.

Porosa Fabrics are made of the finest pure virgin wool. Their colors come from the best sun-tested dyes. They are wrinkle-proof. They resist dust and spotting. They will keep you fresh-looking straight through the hottest day. They tailor into slim, youthful lines. They are perfect for travelling. Unpack them. Hang them up for a few minutes and wear them without pressing.

Better shops everywhere will show you Porosa Fabrics in a delightful variety of weaves and colors, including the new mezzo-tones . . . in costumes originated by America's best designers. Porosa Fabrics are also sold by the yard. Forstmann Woolen Company, Passaic, N. J. *Sales Office:* Empire State Building, New York City.

FORSTMANN F.W.Co. WOOLENS

*Reg. U. S. Patent Office

COOL · CRISP · WRINKLE-PROOF!

# FOR *Cruise* AND *Southern Wear*



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*Forstmann Woolens*



HEIM'S ITALIAN STRIPE BY EVERFAST — BURDINE'S . . . BEST & COMPANY . . . NEIMAN-MARCUS

# *Lines of Beauty* . . . . changeless fit

*1938 RESORT SCENE:* Cottons and linens, moulded to your figure in sinuous evening gowns, flaring beach coats, brief-fitted swim and play suits—none of them with an inch to spare for shrinkage. "Pre-shrunk" will not do. They *must* be Sanforized-shrunk to fit after tubbing—to fit at the end of the season. Smart shops everywhere are starring these completely shrunk washables —plainly marking them "Sanforized-Shrunk" for your peace of mind in buying.

*Sanforized-Shrunk*

40 WORTH STREET NEW YORK CITY



*The tragedy of so called "Pre-shrunk"*




# WAMSUTTA

## is the one best "buy" at any January White Sale

Right now, during January, your favorite stores are offering Wamsutta *Supercale* at White Sale prices. It's well to remember this, too, because it is your one best chance to buy Wamsutta sheets at a bargain. You will be seeing all kinds of Store Markdowns and Special Sales of other sheets during the year, but only in January is genuine Wamsutta *Supercale* offered at less than the regular price.

So now is the time to take advantage of an important money-saving opportunity, especially if you are planning to restock a depleted linen closet.

It's a fine time to feel and examine Wamsutta *Supercale* side by side with other kinds and qualities of sheets and to satisfy yourself that, in its triple combination of luxurious fineness, sleepy smoothness, and long-wearing strength, there is "only *one* Wamsutta."

WAMSUTTA MILLS · *Since 1846—The Finest of Cottons* · NEW BEDFORD, MASS.

# WAMSUTTA Supercale SHEETS

REG. U. S. PAT. OFF.

# June Arden gives you 3 ways to Chic

If you love color . . . if you dote on crisp, immaculate detail—choose one or all of them. We are illustrating styles from three comprehensive fabric groups. Two linens, vat dyed, Sanforized-shrunk . . . two Powder Puff prints with the famous Bellmanized permanent finish . . . two fascinating slub yarn broadcloths, vat dyed, Sanforized-shrunk . . . exciting fabrics for home or travel. Typical examples of June Arden distinction and economy.




A—Vat dyed, Sanforized-shrunk imported linen. Alternating tucks and du-jour stitching on bosom and sleeve. Action back. Sizes 12 to 20, 40 to 44. In white, pastel and dark colors . . . . . $4

B—Front and pockets that stay closed. Vat dyed, Sanforized-shrunk linen. Two-toned novelty belt and pencil-gored skirt. Sizes 12 to 20. In white, pastel and dark colors . . . . . $4

C—A time-tested POWDER PUFF print, permanent Bellmanized finish. Novelty zipper. Tucked bosom front and collar. Tucked gored skirt. In harmonizing multi-colors. Sizes 12 to 20 . . . . $3

D—Handmade fagoting on collar with cuff and pocket details to match. Dainty POWDER PUFF prints. Floral pattern with gorgeous colorings. Washes and keeps its crisp finish without starch. Sizes 12 to 20, 40 to 44 . . $3

E—Sanforized-shrunk slub yarn broadcloth. Chalk white novelty edging on collar and cuffs. Front box-pleated skirt. Mexicana print in gay multi-colors. Sizes 12 to 20, 40 to 44 . . . . . $3

F—Sanforized-shrunk slub yarn broadcloth frock with fagoted monotone chevron insets. The zipper makes it easy to open or close the neck. Cactus design in varied colors. Sizes 12 to 20 . . . . $3

*At leading stores in over 1000 cities including:*

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*For FREE Fashion Folder and name of store in your city write to* H. BOMZE & BRO., 3111 W. ALLEGHENY AVE., PHILADELPHIA, PA.

# python

## RICHER THAN SABLE AND JASPER AND JADE



What price danger for gifts to lay at the feet of femininity on the altar of high fashion— fabulous furs, priceless jewels and rare python. Men went down into the jungles to bring back the skins of king python for these shoes — exquisitely textured python shoes that endow the simplest costume with an air of elegance— subtle, versatile python that can be worn so harmoniously with any color scheme. How welcome the bounty of nature that gives to fashion this avidly awaited python season. And how privileged is Andrew Geller to be its sponsor.

**ANDREW GELLER**

*Exquisite Footwear*

537 FIFTH AVE., NEW YORK, N. Y.

# Walk-Over lovelies to loaf in



PEEKO

● Bask about for months of sun days in these light-hearted tropicals. Plentifully punched to let in the southern breezes. Whites and colors for deck or dance in exclusive and original designs. Our famous Half-hite heel will put you on a holiday level of comfort.

510 FIFTH AVE., NEW YORK • PARIS • LONDON



COSSACK

CABANA

FENTON

CABANA: White or blue calf. Also tie, strap or step-in. *Design Pat. Pending.*

COSSACK: White, blue or black bucko. White bucko with rust calf saddle. Blue, black or spice brown llama.

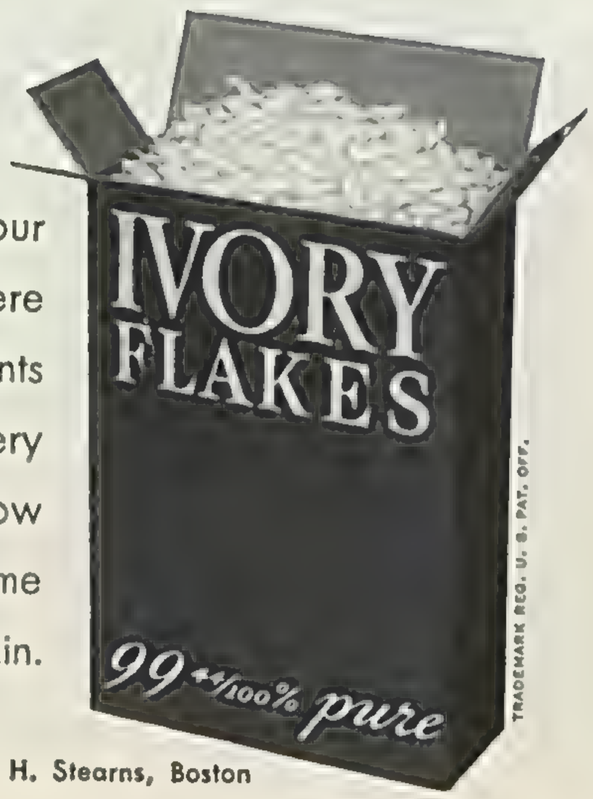
PEEKO: Beige and brown, white or blue calf. *Design Pat. Pending.*

FENTON: White bucko with rust calf.

Geo. E. Keith Company, Brockton, Mass. Walk-Over prices $7.75 and up. Slightly higher West.




New Truhu prints are the height of fashion, perfect to "pick up" your midwinter mood! Do you like flower prints? Then see the new bayadere stripes, or florals with misty-toned backgrounds. Are you the tailored type? Choose precise prints for simple dresses. One and all they'll send your spirits soaring with no let-downs . . . For every last Truhu print is an Ivory-washable. Keep them gay, unfading from Spring to Summer. Follow Truhu's advice . . . "Safeguard silk and colors with Ivory Flakes care." Ivory Flakes are the same pure, mild soap as Ivory . . . recommended by doctors as gentle enough for a baby's tender skin.




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# "Fashion

EXCLUSIVE WITH LEADING



"Fashion Firsts" classic coat of mannish hair-line wool, "Neva-wet" processed . . . . . $35

Eyebrow-line hat of felt and straw . . . . $8.75

Two-piece twill suit, crocheted buttons, white piping, "Neva-wet" processed, for "Fashion Firsts" . $39.75

Chechia of felt or straw, jersey trimming . . . $8.75

One-piece "Fashion Firsts" dress with linger, in crepe "Zeebonay" of Celanese* and other rayon yarns, "Neva-wet" processed . $25

Felt sailor with gardenias and veil . . . . . $8.75

"Fashion Firsts" lingerie bolero over "fundamental" dress of crepe "Zeebonay" of Celanese* and other rayon yarns, "Neva-wet" processed . . . . . $25

Felt pill box with tassel-ending veil . . . . . $8.75

Exclusive with
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# Firsts"*

## STORES OF AMERICA





Two layers of net over rayon taffeta, soutache embroidered jacket over halter decolleté, "Neva-wet" processed . . . . . $25

Shirred faille bodice with flowers and double net full skirt over rayon taffeta slip, a grand "Fashion Firsts" "Neva-wet" processed . $25

"Fashion Firsts" success in tailored two-piece dress of crepe "Zeebonay" of Celanese* and other rayon yarns, "Neva-wet" processed, $25

Bowl-Breton in straw or felt . . . . $8.75

Starched white piqué for bows and pocket piping on one-piece "Fashion Firsts" find buttoning down the back, "Neva-wet" processed, $25

Veiled sailor of toyo, $8.75

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Latrobe, Pa.....S. P. Reed Co.
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Longview, Tex.....Palais Royal
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Sharon, Pa.....R. H. Garrick
Spokane, Wash.....Alexander's
Springfield, Mass.....Beverly Shoppe
Stamford, Conn.....H. Frankel & Sons
Syracuse, N. Y.....Flah & Co.
Terre Haute, Ind.....Silver Specialty Shop
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Uniontown, Pa.....Rosenbaum, Inc.
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Wilkes Barre, Pa.....Hollywood Apparel Shop
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# THE GOURMET'S GUIDE

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**LA CRÉMAILLÈRE**
Restaurant Français
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Open Sundays at 5 P.M. ELdorado 5-9246

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## ENJOYING JANUARY

The calendar, now that we think of it, is very pleasantly arranged—so that, before the Spirit of Christmas (just) Past starts you sliding down from the crest of the wave, New Year's arrives to turn your thoughts from the Past to the Present and the Future. Of course, there are ways and ways of contemplating the Future, but when you've a whole year of it to contemplate at once, sitting at home with a good book is not the most appropriate. It is possible, obviously, to put up a bold front about it, and admit with a fine courageous frankness that New Year's Eve was spent in the mundane business of sleeping. But it would be much simpler—and infinitely more fun—to round up all the friends you really care about (or let them round you up), and go out for a very, very white-tie celebration. The Gourmet's Guide, naturally, will settle the whole question of deciding exactly where to go.

And then, of course, there's the rest of the month of January—thirty days far too exhilarating to be spent in recumbent afterthought. Besides, the exodus of friends and relatives to points south means going-away parties in sundry degrees of gala. Again, the Gourmet's Guide will save you the strain of making a mental inventory of all the places you know that might fit the requirements of the occasion. And after the tumult and the shouting of their departure dies, there is no reason why the hardy survivors have to hibernate until the March thaws set in. For January is the logical month in which to begin working on that resolve about Staying Young that you made (secretly) while everyone was singing a convivial chorus of "Should Auld Acquaintance Be Forgot..."

## RESTAURANTS—dining

**GOLDEN HORN,** Armenian—Turkish. Where the connoisseur may find exquisitely prepared & classic dishes of the Orient. Wines & liquors. Luncheon 65c, Dinner $1.25. 39 W. 51 St., N. Y. EL. 5-8900.

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ASHLAND, KY.....Parson-Faulkner
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CASPER, WYOMING.....Kassis Dry Gds. Co.
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DETROIT, MICH.....Sax-Kay
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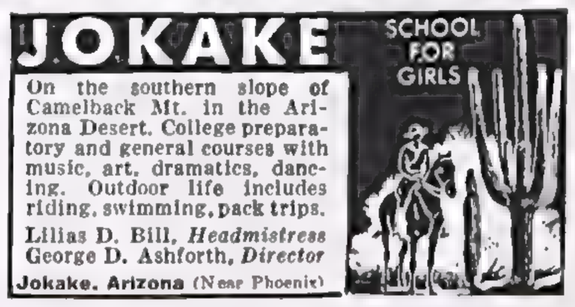
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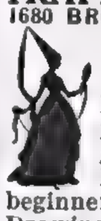
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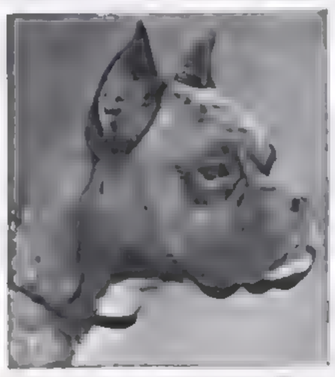


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## Saint of the frozen Alps

IN anticipating the writing of this article and in turning over the pages of legends and histories of the St. Bernard, I felt that if we could but delve beneath the surface of things and events by giving speech to our companion St. Bernard, we'd capture something of the true nobility and character of the Saints of the frozen Alps. As we settled down to our whispered conversation, I heard once again the story of one great dog, handed down through generations—a story which parallels that of countless other dogs of this breed.

The first St. Bernard of which any authentic history exists is the now-famous Barry, who, from 1800 to 1814, lived at the Hospice of St. Bernard, located on the highest point of the mountain pass that leaves Martigny in the Valley of the Rhône across the Great Bernard into Italy. It stood in dreary solitude, shut in by high and rugged mountains, covered with eternal snow. There, in the most complete wilderness, ten or twelve monks were especially busy in winter, rescuing travellers lost from the trail and wandering helplessly in the snow. Every year, many lives were saved through the efforts of the monks and their specially trained dogs.

On the night of one of the worst of winter storms, a worn traveller struggled to the door of the Hospice and told of a companion lost in the drifts some way back. Barry was sent to find him and did. But after the dog had aroused the man from his frozen stupor, he was mistaken for a wild beast, and, with what little strength the man had, he plunged a knife into Barry's furry neck. Weak and bleeding, Barry led



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the man back to the Hospice and, having saved another life, died that night from loss of blood and exhaustion. In Paris, there is a memorial to the matchless courage and devotion of Barry, marked with this inscription: "He saved the lives of forty persons, and was killed by the forty-first."

Finding it difficult to comprehend a power of judgment and a sagacity great enough to enable any animal to perform such feats of rescue, I questioned my canine companion, and here was her answer: "First, our unmistakable sense of locality and power of scent. Our ancestors used to be able to sense a snow-storm half an hour before it started. But, most of all, I think it is our power of endurance, our ability to stand all kinds of weather."

I learned that St. Bernards were not trained like other dogs. It was always their parents who taught them the rudiments of their duties. "I remember my father, who was alert, courageous, and faithful, a patient companion, an excellent guardian for children, letting them impose on his good nature and seeing that they were never harmed or injured while in his care. It would have been the same if we were mountain dogs and our duty, like Barry's, was to find people lost in storms."

Even though my companion may never see the mountains where her forbears distinguished themselves in service, their massive bodies were just like hers; their eyes, nut-brown, like hers; their coats, brown and white; their muscles, powerful; and their temperaments, quiet and steady; and every one of them, from the first to the last, magnificent.

GEORGE HARRIS

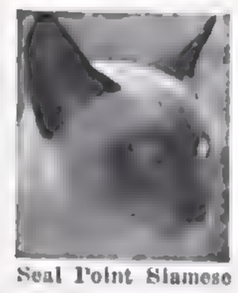


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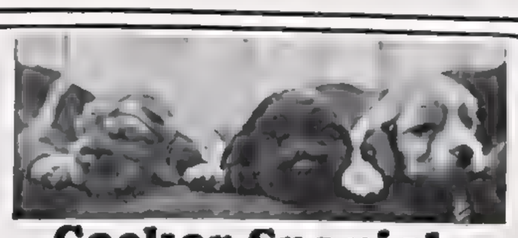
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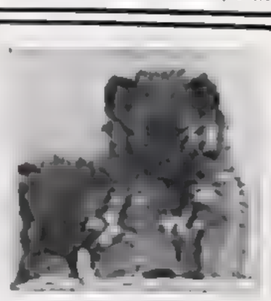


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*Three months*—about one pint of milk with two teaspoonfuls of lime-water for breakfast, with two shredded wheats and one raw egg. At noon, give a third of a pound of raw cut-up lean beef, with one thick slice of stale bread or toast. The same amount of meat is fed in the afternoon, with from two to four tablespoonfuls of tomato-juice. At night, a similar portion of beef, with two tablespoonfuls of cooked vegetables and one or two slices of hard bread.

*Six months*—from one to two pints of milk, with two or three shredded wheats and one raw egg. Add about one tablespoonful of lime-water also. At noon, about one pound of raw cut-up beef, with several slices of stale bread and about half a cupful of tomato-juice. At night, about the same amount of raw or cooked beef or cooked mutton, with one cupful of cooked vegetables (spinach, string-beans, onions, lettuce, or tomatoes). Cooked beef heart or boiled liver may be substituted occasionally, to vary the menu, but it is better to adhere to beef.

*Nine months*—The same breakfast as is fed to the six-months-old dog. At night, from two to two and a half pounds of raw or cooked meat, with from one to two cupfuls of cooked vegetables. It is better to carry out this feeding until the dog has reached the sixteenth month, when certain modifications may be employed if the individual case so warrants.

In addition to the foods given, it is also necessary to supplement the diet with vitamins and minerals to ensure sturdy growth. Cod-liver oil is probably the best vehicle for vitamins, and should be started as early as possible. Give the three-months-old puppy one tablespoonful once daily after eating, and gradually increase this dose until the six-months-old puppy receives two tablespoonfuls daily. Calcium phosphate should be administered in some form, and, together with the cod-liver oil, provides a combination that makes for healthy bone. Both the calcium and cod-liver oil should be continued until the sixteenth month. Beef bones of suitable size, raw or cooked, should be given the puppy to gnaw on.

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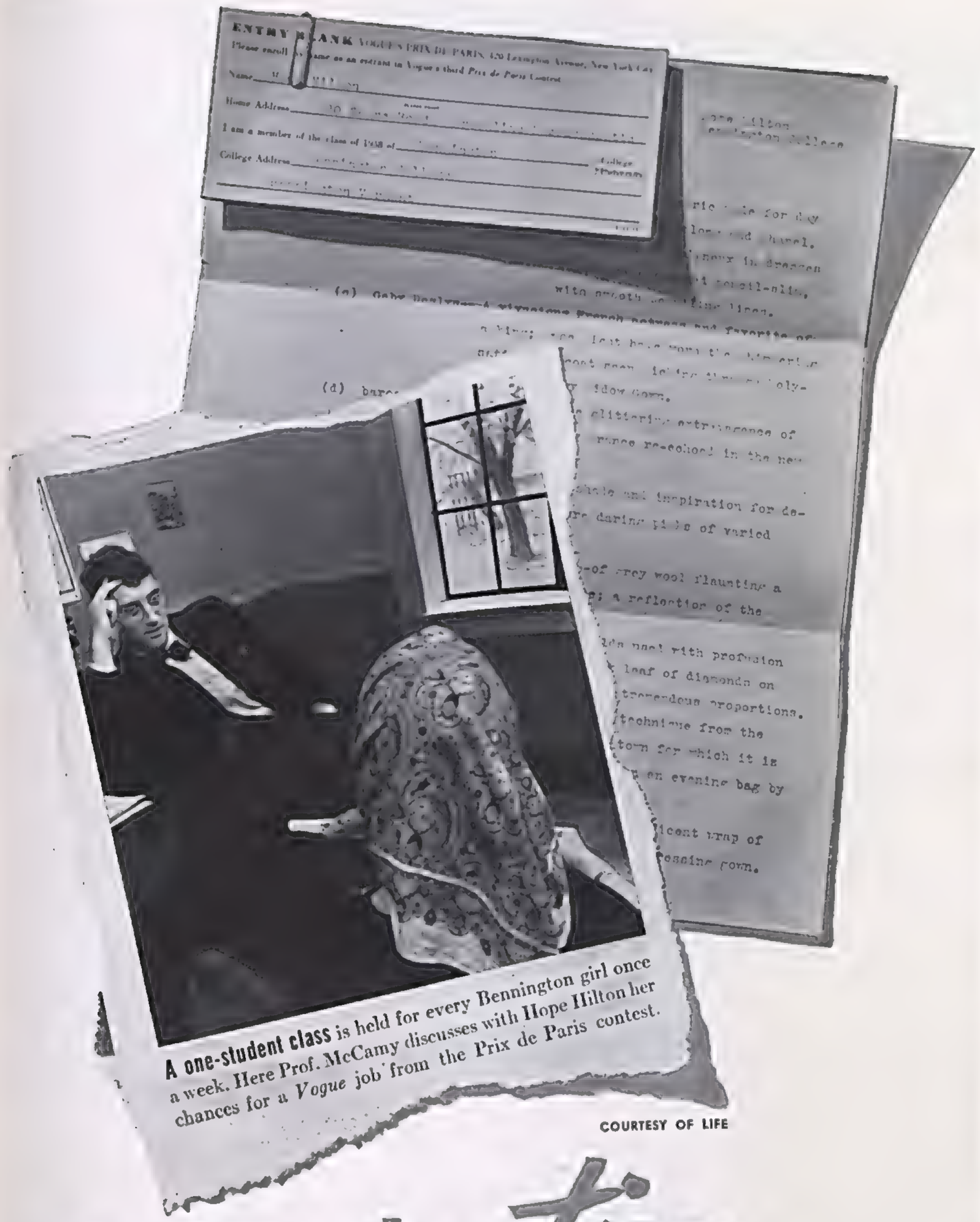
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# Introduction

## to a Contestant in

## VOGUE'S THIRD PRIX DE PARIS

Here is Hope Hilton—as we encountered her in Life's issue of November 22nd, —consulting with her faculty adviser. Vogue has never met her face to face—knows her only from this glimpse of the back of her head, and from her Prix de Paris entry blank and quiz answers. But Vogue is keenly interested in Hope Hilton and the hundreds of other college seniors to whom the Prix de Paris means a head-start on a fashion career.

This year more seniors than ever before have enlisted, and mailed in their answers to the first and second quizzes. Small colleges as well as the large universities are in the race. All but two states have been heard from—even Hawaii. Now the contest goes into its third phase, with Quiz No. 3, and the thesis subjects printed here.

## Quiz No. 3

1. In not more than 100 words, state your opinion of the "Vogue Covers the Town" columns in the December 1 and December 15 issues. In addition, write a similar article of not more than 100 words on a subject suitable for inclusion in these pages.

2. In the Midseason Openings recorded in the December 1 issue, state which designers promoted the high waist-lines; which promoted the low waist-lines; which were more conservative. How did each designer exploit his or her idea? What would be your own predictions as to the immediate future of waist-lines?

3. You are a ski enthusiast. Plan your No. 1 outfit and its accessories. Write a caption of not more than 20 words about each article; and opposite each caption give briefly the reason for your choice.

4. Which fashion pages, excluding full page photographs, in the December 1 and December 15 issues do you consider best? Give your reasons.

5. Suggest a title of not more than 30 letters for each of four articles which would feature respectively—
   (a) bathing suits
   (b) corsets
   (c) shoes
   (d) gloves

## Thesis Topics

*Below we publish the subjects for the Prix de Paris Thesis. Five topics are suggested. Choose any one. No thesis may exceed 1500 words in length. It must be posted not later than midnight of April 20th.*

1. Assume that you are in full charge of the pages in the August 15 issue of Vogue which feature college fashions. What clothes would you, as a college girl, like to see included in these pages? How would you present them? Write an article on college fashions which you think might accompany the wardrobe you have chosen.

2. Assume that you are the editor in charge of the pattern pages in Vogue ("Designs for Dressmaking"). What plan would you pursue with a view to increasing the sale of patterns through these pages?

3. Choose a non-fashion subject—such as art, music, theatre, motion pictures, travel, or society—and write an article suitable for Vogue.

4. Discuss four of the covers of Vogue appearing during the 12 months ending March 1, 1938 which have been most appealing to you. Give, with examples, your ideas as to the elements necessary in—
   (a) A typical Vogue cover.
   (b) A Vogue cover with news-stand appeal.

5. Discuss the differences between "high" fashion and "popular" fashion, and tell what rôle, in your opinion, each should play in Vogue.

**Remember to type your name on every paper you send in.**

# Vogue's address book

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# VOGUE COVERS

## French theatre



In the charming Little Theatre of the Barbizon-Plaza, there is a capable young organization called "*Le Théâtre des Quatre Saisons*," presenting a wide variety of French plays. At the Exposition in Paris, its members gave Carlo Gozzi's "*Le Roi Cerf*" with such success that performances were prolonged from five days to a month. In December, they presented it here—a delightful mélange of magical fantasy and worldly nonsense, reminiscent of the lighthearted little intermezzi that were inserted between the long-drawn-out acts of an eighteenth-century classic opera.

One of the basic aims of the group is to carry on the tradition of the *troupes ambulantes* by offering plays of many different types of appeal. And necessary to this tradition, no doubt, was the unflustered shifting of rudimentary scenery by the characters while on the stage. It was part of the charm of "*Le Roi Cerf*"—for when a forest was required, the hunters brought the trees with them, setting them down calmly as they spoke their lines. As for the acting, Moussa Abadi, as the dastard Prime Minister, made his vile machinations seem very vile indeed, while Jean Dasté, the villain's innocuous colleague, hopped about waggishly, like a large bird. It was all done with great verve—the audience was amused, and the company seemed to enjoy it, too.

From January 10 through January 15, "*Nationale 6*," by Jean-Jacques Bernard, will be given. This is another sort of fairy-tale—a modern version of the young heroine awaiting her Prince Charming. And from January 24 through January 29, "*Y'Avait un Prisonnier*," which is a satire on the conventional world, by Jean Anouilh. And from February 7 through February 12, "*Fantasio*" and "*Un Caprice*" by Musset. Performances are given Monday through Friday, with matinées on Wednesday and Saturday. If your French is in a rather doubtful state of repair, this might be an entertaining way of reviving it.

## They're still at it

The ceaseless activity of Arthur Murray's Big Apple dancers continues into 1938—and now entertains guests at the Essex House Casino-on-the-Park. This is the same group that started at the Rainbow Grill, moved across the hall to the more expensive Rainbow Room, went to Princeton with Elsa Maxwell for, needless to say, a party. Despite the fact that such primitive movements have been in their blood for only a few months, they already rival the Big Apple dancers at the Savoy in Harlem.

For another week, twice nightly (at eight-thirty and midnight), this youthful group in collegiate clothes will bring rhythm to the Casino, assisted by Richard Himber's Orchestra (which also, incidentally, entertained the Princeton boys). Alice Marion and Stuart Allen, soprano and baritone respectively, contribute the vocal entertainment, and a very kindly and learned gentleman, Mr. John Fraser, by name, interprets your handwriting and facial contours without extra charge. From five to seven, he appears in the cocktail lounge, and afterwards at the Casino-on-the-Park at dinner and at supper. He flatters you just enough to bring your escort's attention to your best qualities and give you self-confidence.

## Curtain-dinners

No more of this starting out at dusk, attending several cocktail parties (if you do), forgetting to fortify yourself even with the minute sandwiches available, and arriving famished and late at the theatre. The Sherry-Netherlands has joined the LEAGUE FOR GETTING YOU TO THE THEATRE ON TIME—to which worthy end they have developed a pleasant plot called a "curtain-dinner."

The scene: The intimate charm of the Netherlands Restaurant. The time: Seven to eight-thirty o'clock. Persons: You who are about to die of hunger when you arrive at the theatre (unless you do as we suggest). The synopsis of action, then, is this: You find a table, and your escort goes to the buffet to choose the first course. A waiter follows you to your table, takes the order for your entrée, et seq., and from then on said waiter will take care of you. Thus, without the usual disadvantages of a buffet, you have its biggest asset: the privilege of enjoying as much (or as little) as you like of

# THE TOWN



the food that is very Sherry-Netherlands in calibre, and therefore completely delicious.

In the centre of the buffet, there is a little theatre, with miniature actors behind its curtains. At eight-thirty, a gong sounds, to warn you that it's theatre-time. The lights of the little theatre brighten, the curtain goes up, and the show (you are reminded) is on. Meanwhile, you have dined well, and have been soothed by the soft string music of Senka Enesco and his orchestra.... You dress or not, depending on how formal your evening is to be.

## French find



In surroundings pleasantly devoid of chromium and leopard skin, the smallish restaurant at 132 East Sixty-First Street, called, for some reason, Au Canari d'Or, presents French food with the unmistakable *cordon bleu* cachet. The day we were there luncheon began with a *Pâté Maison*, which was delicious, progressed to a *Civet de Lapin*, which defied description, and rose to a crescendo with *Crêpes Canari*, prepared before our eyes by the genial Monsieur Jean. There is no menu card—the lengthy list of hot hors-d'œuvres is reeled off, and one seizes an item on the wing. The meat course offers two or three alternatives at lunch, more at dinner. (Luncheons are about a dollar, incidentally, and dinners start at about a dollar seventy-five.) An efficient little bar rounds out the attractions of the establishment.

There are no more than fifteen tables in the entire place, and they're always filled, but you're not conscious of being crowded, because the atmosphere is one of such indescribable comfort and Gallic cosiness.

Monsieur Jean counts it a major calamity, if you can't finish the last scrap of your chicken-livers-and-mushrooms-in-red-wine. But you undoubtedly can.

The telephone number, we might add, is RHinelander 4-9047.

## Town gossip



Go down to the Village—to El Gaucho, at 245 Sullivan Street, if you want to see some of the best Spanish dancing in the city. Candito and Nina Montez can make the castanets sing with a virtuosity that will amaze you....

...Mr. A. M. Bagby's Musical Mornings, held on alternate Mondays at the Waldorf-Astoria, are more than just one of the season's events—they're an institution. And this year represents no departure, either from the traditionally high artistic standards of the concerts—or from the pleasant custom many women have of staying on for luncheon at the Waldorf....

...January 9 and January 23 are the dates of this month's lectures in the special series being given in the lecture room of the Frick Collection, at 1 East Seventieth Street. On the first of these two alternate Sundays, Mr. H. S. Ede, formerly of the Tate Gallery in London, will speak on "Pictures Are Like People—A Study of What Is Beautiful and Why." On the twenty-third is "Ingres," by Royal Cortissoz, art editor of the *New York Herald Tribune*. Tickets of admission are being issued in order of application. The lectures will be held every other Sunday until May 15....

...Mural paintings of Arizona scenes are being shown by Miss Louise N. Grace in the galleries of La Maison Française, at Rockefeller Center. Painted in "high key," in cool, muted colours, these murals represent nearly every variety of plant and animal life found in Arizona to-day. They will be mounted on the living-room walls of Miss Grace's home in Tucson, Arizona. The exhibit will be open daily excepting Sunday, until January 4....

...The Lilienfeld Galleries, 21 East Fifty-Seventh Street, is showing a group of paintings by Vlaminck, through January 8....

...The Museum of Modern Art has instituted a regular schedule of gallery talks, given daily at approximately 11 a. m., 1:30 p. m., 3:00 and 4:30 p. m. Any visitors in the gallery who want to know more than the wall labels tell them may attend these guided tours of whatever exhibitions are currently on view. During the month of January, there will be an exhibition that shows you, step by step, the development of Mark Twain's *Tom Sawyer* from a book into a finished colour film.

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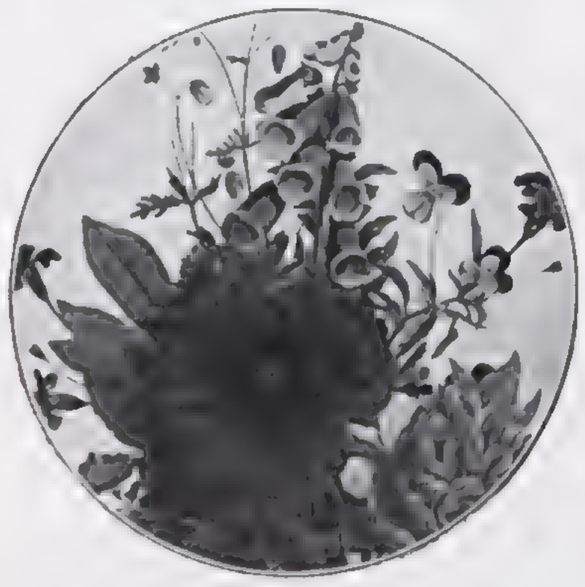


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# DECORATOR'S DAY-BOOK

FROM California comes a whole new idea in fabrics. During the past two years, an occasional example from Dorothy Liebes' workshop has appeared here; they are to be had only through decorators. Helen Reiners has used the fabrics, and Rebecca Dunphy has built rooms around them in both Palm Beach and Miami. They are all specially woven for particular places, so that each order can be an entirely new thing under the sun. And since they are created with the sun in mind, they are most perfect for Southern houses.

First, Mrs. Liebes overcame the limitation of most hand-woven fabrics by inventing a loom that would make them fifty inches wide; then, with the help of an expert dyer and an eager staff, she proceeded to work out these creations of raw silk, heavy cotton, chenille, and even leather. There are curtains woven with wide and narrow vertical stripes of massed loops, which hang in straight, column-like folds; others have deep borders at the bottom and graduated stripes above.

There are clusters of tassel-like fringes on smooth surfaces, and plaids enormous in scale, with even the gleam of copper, silver, and gold threads all worked into the same neutral fabric. The colours are, of course, limited only by your decorator's imagination; they range from neutral tones to a magenta Moroccan wonder made for a room with the whitest of plaster walls. Mrs. Liebes will work out a trio of fabrics for the same room: a bold looped affair for the curtains; a different, but harmonizing one, perhaps a plaid, for a large sofa; and another for chairs. It is all about the most exciting venture in fabrics we have seen in years.

Particularly, again, for Southern houses, are Margaret Owen's new Marrot chintzes, in brilliant colours. They all have diverting names like "*Voici des Fruits*," a percale with a pale grey ground well covered with casually drawn bits: a spray of dark green oak-leaves, a pear in bright red and yellow, a dark red apple, some chartreuse poplar leaves, a bunch of white grapes outlined in black, a pale pink carnation, a violet columbine. And the result is just as handsome as it sounds. Another of these is printed on a white ground: clouds of starry blue flowers dominated by loose handfuls of very dark red roses, purple iris, dark green leaves, and, occasionally, a bright pink rose. This is called, rather obscurely, "No-No"—it is really a little more dignified than the "Fruits." Another crisp white one is "The Captain's Garden": great flame-coloured poppies scattered about among clusters of sweet-peas, pink and red, with a now and then bright blue and violet one.

Still about chintzes—there is a revival going on about town: those Edwardian chintzes (and some earlier ones) with masses of gigantic roses, bright green leaves and all, are with us again. After all these years of monotone, these vivid patterns, usually on white grounds, do something to a room. And they are so casual in effect that you needn't worry about your original colour scheme; each pattern has such a variety of colour that some one tone in it is sure to be found in your own wall colour. This revival is so sudden that only a few importers have these chintzes, but, though they are rather difficult to find even in England, any fairly alert decorator will be able to track down the two or three best sources for you.

More baroque pieces, this time chiefly Viennese, appear in a new shop in Fifty-Sixth Street—Lyman Huszagh. The chief gem is a carved pine console table composed of a single huge cornucopia that supports a generous pine top with a great square of baroque embroidery mounted under glass—one of the few uses for old embroidery that we know. There is a very fine pair of Louis XIV. stools in the original gilt, covered with blue-green silk, and, if your ceilings are low (as whose aren't?), you should know about the pine break-front bookcase. It is fairly simple in design, but with carved mouldings, and is only a little over six feet high in all. In this shop, there are endless porcelains, including a huge pair of Viennese porcelain urns, mostly gilt, with touches of dark green, and a set of four black-and-gilt Regency chairs covered smartly with black satin.

ITEMS ABOUT TOWN: Mrs. Buel's new shop in Fifty-Fourth Street, with its remarkable pair of faience stools. These must have been made for a garden or a terrace. In the form of three piled-up cushions with Greek-Etruscan borders and groups in deep brown-black, they suggest the Regency period. For clients, Mrs. Buel is making a number of lamp-shades of a new mother-of-pearl material that is very effective lined in a pale colour or in silver, and others of the same shiny substance that gives the deep tortoise-shell note to an important lamp.

Pitt Petri's long curved leaves with slightly curled edges, all of softly polished burlwood and large enough to be used for service-dishes. And Olivette Falls' apples and pears in pale green or pink glass like the old Bristol ones, not quite so deep in colour, but comparatively fractional in price. These are boxes, of course, that rate being used as sheer decoration on tables or mantelpieces.

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# PARIS LETTER

ALL Paris counts it as good news that the Exposition is definitely to reopen next spring, for this means money in everybody's pocket—and the continuation of the glorious spectacle of the Exposition at night. Thousands of people, just preparing to drop off to sleep, have become accustomed to taking one last look at the illuminated fairy-land on the banks of the Seine, and it is a consolation to think that, when it closes at the end of this month, it will not be gone forever.

A strange thing about the Exposition is that some of the very high spots are not even now well-known. One of them—the Fountain of the Horse, in the courtyard behind the Sèvres Pavillon—is so thrilling and beautiful that it is to remain permanently as a Paris fountain. Yet few poeple have seen it—or, having seen it, realized its beauty. This is true, too, of the Irak Pavillon, loveliest of all in the Exposition, with its amusing roof-line, planted with trees of green bay, and its beautiful courtyard with pools and fountains. As for the Bulgarian Pavillon—no one seems to realize that the delightful fragrance which pervades the courtyard comes from a little fountain that casts an unceasing spray of Attar of Roses.

According to reports, many improvements and changes will be seen in the Exposition on its spring reopening. The much-criticized British Pavillon is to be rebuilt; the fountains in the Seine are to be changed; many of the exhibits will be replaced by others, and the inevitable damage done by winter to the various pavillons will bring improvements along with repairs.

"Tout-Paris"—the newest restaurant—has, almost overnight, become *the* chic place. It is everything a Paris restaurant should be—small, well-decorated (in red and white), with becoming lighting and excellent food. Above all, the small Viennese orchestra, with a really great violinist called Maurice Toubar, is the best thing this side of Vienna. "Tout-Paris" has become a favourite haunt of the Duke and Duchess of Windsor.

Incidentally, the Duchess' favourite hat (from Suzy) looks exactly like a Salvation Army lassie's. She wears it more often than any other, and always with her new earrings—diamond balls hanging from chains. To her must go the credit for the new fashion of wearing a diamond necklace with a day dress—a necklace following the new neck-line (like a man's shirt-band before he has put on his collar). Now every woman is producing something like this out of her hat—or rather, out of Cartier's or Van Cleef's hat. It is very effective jewellery because the diamonds just show above the collar of a fur coat, and soften the rather hard neck-line of to-day's fashion.

Paris is a swirl of tulle. The sensation of Mainbocher's mid-season collection was tulle—seven or eight dresses in a riot of colours. Lady Mendl is wearing the most spectacular one—a bodice of navy-blue tulle and an enormous skirt of patchwork swatches in scarlets, greens, and yellows.

Miss "Hoytie" Wiborg was at "Tout-Paris" the other night, wearing something new in a head-dress. It consisted of a small bunch of violets worn at the top of her head in front, tied with a bow of deep purple veiling, which was wound several times under her chin and around her neck, the ends hanging like a scarf. New and very pretty. It came from Alice, a milliner once famous in Paris, but not much heard of in recent years.

Every one tried to get away for the holidays—to Kitzbühel or St. Moritz; Tunis or Egypt. It is the fashion now to be away from Paris at Christmas, just as it is the fashion to leave the city in August—or to go to "Bagatelle" late at night, when one doesn't want to go to bed (and no one ever does!). It seems so funny to come back to Paris and find a new place called "Bagatelle"—which is really an old place that has had several names—"Florida" and "Montmartre" being two of them in recent years.

Speaking of Kitzbühel—there is a young man from Salzburg in Paris—Ernst Mauer—who has opened a new hotel there this winter—The Sports Hotel; a glorified *pension* in a very new, modern, and clean villa. And it is reasonable—eighteen English shillings a day for room and meals. Something for travellers to note.

The Paul-Louis Weiller's recent dinner was an example of the sort of entertaining that is now being done in smart Paris houses. The table, covered with a silver cloth, was decorated with white calla-lilies, laid flat on the cloth, with their green leaves, and a large collection of Chinese porcelain rabbits spaced about among the flowers. There were thirty at dinner, and of the women two wore white, one red, and all the rest wore black—so very unlike London.





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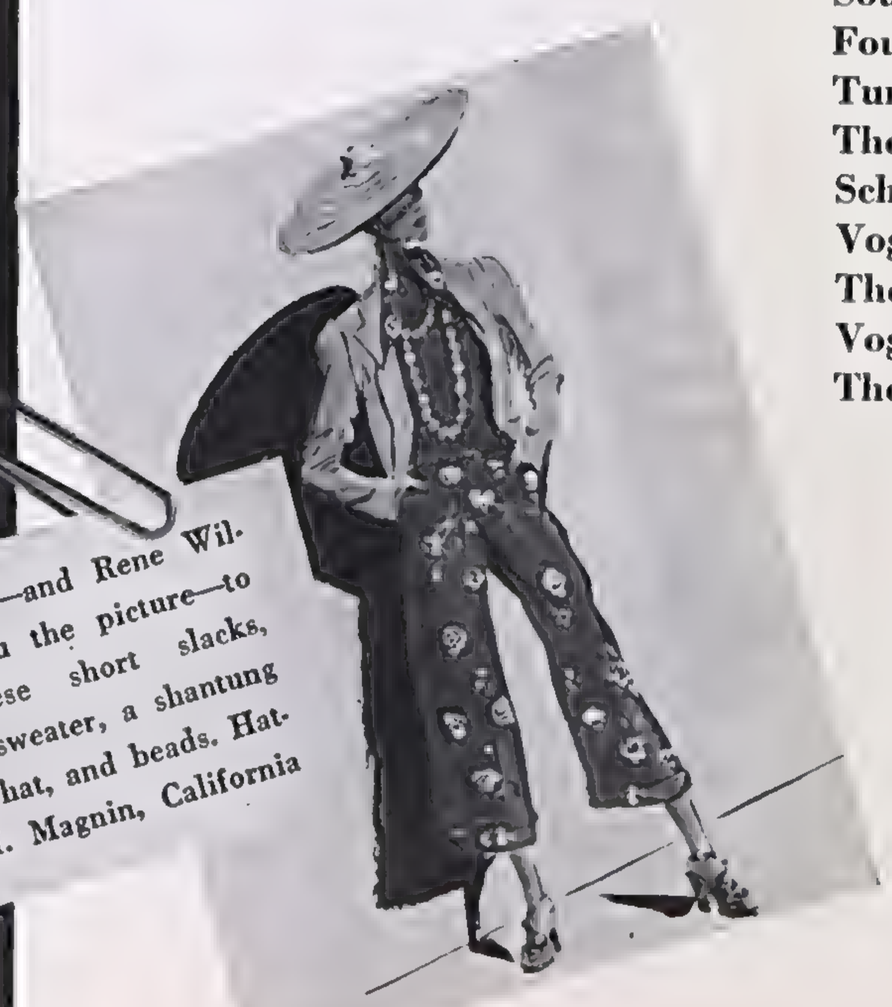
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*January 1, 1938*

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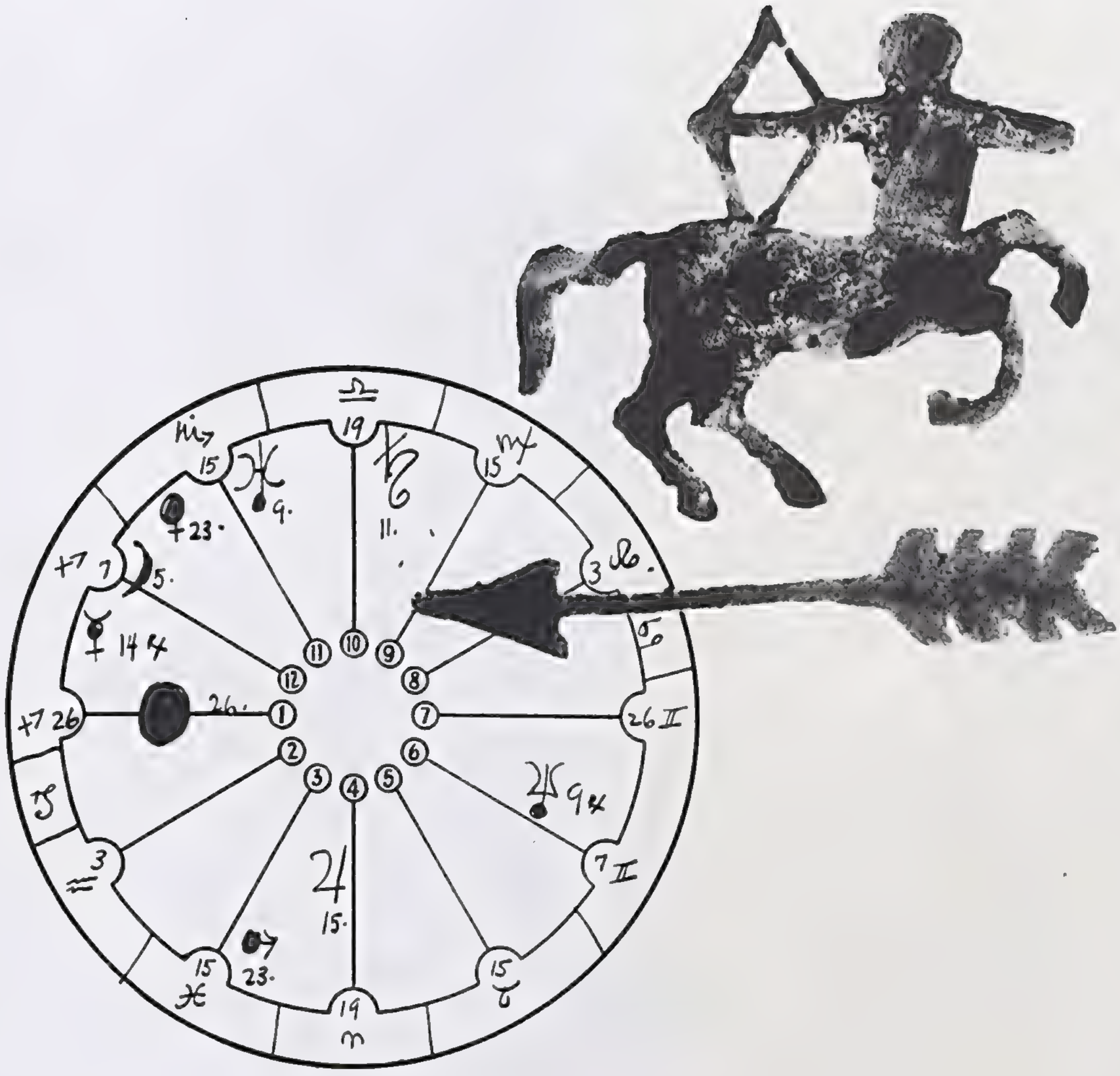
*Vogue is published twice a month. There are three Vogues, American, French and British*




FRENCH-CANCAN DE CARON

PARFUM DE L'EXPOSITION 1937

© 1938 Caron Corp.




# Astrologer's eye view of Vogue

That circle above, fraught with strange symbols, isn't a target. It's our horoscope, cast by Miss Myra Kingsley, the famous astrologer, who bases her calculations on the date in December, 1892, when Vogue became a corporate entity. We're told it's a highly favourable chart; we know it's preternaturally accurate.

We were born under Sagittarius, the Archer—that rampant centaur above—who rules Prophecy. So perhaps our prophetic flair is not coincidence, but predestination. . . Also, the moon, the feminine planet, is very strong in our chart. And Venus is in Scorpio—a wonderful augury for colour—which might explain why, from our birth, we've been gifted with a phenomenal colour-sense. The signs that rule head and feet—Mars and Neptune—are both extremely well aspected, which may have something to do with our inherent passion for hats and shoes.

And it may be worthy of comment that Sagittarius, our Zodiacal Sign, also rules Leadership, Distance, and Travel—influence in more than one country, speech in more than one tongue. All coincidence, perhaps. But—especially as they foretell a magnificent 1938 for us—we like to think that the stars are on our side.



1927: Steichen, photographing Marion Morehouse, outwitted the ungainliness of boy-bob, clipped skirts, subnormal waist-line.

# Steichen

By Margaret Case Harriman



SELF-PORTRAIT WITH PHOTOGRAPHIC PARAPHERNALIA, 1929

In 1923, Edward Steichen came to work for Vogue and Vanity Fair. There were a lot of very young people—mostly women—employed on the staffs of those two magazines at the time, some of us breaking twenty, some of us even younger; and the announcement of Steichen's arrival as photographic editor caused considerable awe among us.

I was working on Vanity Fair then, which had already published his picture—with the caption, "The World's Greatest Living Photographer." We knew he was a painter, too, and that his canvases hung in the Metropolitan Museum, in the Luxembourg, and in other museums all over the world. His first name, we understood, was spelled "Edouard," but—in baffling contrast to this—he was often spoken of as Colonel Steichen, a title he had attained in the American Army during the War. We didn't know whether to address him as Colonel Steichen (American), or as "*Monsieur, le colonel,*" to account for the Edouard. We didn't know much those days.

As soon as we saw Steichen, there was no longer any confusion. He has that effect on people. And almost at once he became known to us all simply as Steichen. You don't speak of Mr. Michelangelo, or Mr. Lincoln, or Mr. Einstein. As for the "Colonel" business, Steichen never mentioned it; he was too busy doing the next thing to think much about the War that was over. He will probably always be too busy doing the next thing to linger overlong on things that are past.

He was, at that time—and he hasn't changed perceptibly in fourteen years—a thin, tall man with lively, greying hair and a reticence of speech and manner which melted often into quick laughter that creased his face in a hundred tiny smiles, and stayed in his eyes long after he had stopped laughing. Some of us thought he looked a little like Lincoln, but there was a kind of transparency about him, a clearness of line, which the blurred and rugged Lincoln lacked. He never talked very much, but, when he did, he spoke decisively in an accent that was pure American; and his first name which nobody used, turned out to be Edward, after all.



GLORIA SWANSON, 1928



CHAPLIN AND VERTICAL PANEL: 1926



FRED AND ADELE ASTAIRE, TAKEN IN 1924



DOUGLAS FAIRBANKS, MARY PICKFORD: 1924



ROSAMOND PINCHOT: "THE MIRACLE," 1924

I can see him now as he used to stand then, in the light from a big studio window, posing the actors, actresses, authors, bull-fighters, and other unpredictable celebrities whose pictures, by Steichen, later appeared in Vogue and Vanity Fair. He would move around them swiftly, sometimes squatting on his hands and knees to get a camera angle, sometimes appearing to forget all about taking pictures if his subject turned out to be self-conscious. One afternoon, Chaplin arrived for a sitting, announced he had just twenty minutes to spare, and sat down stiffly, tapping his foot a little. Towards dusk, Chaplin, a great talker, began to fall into happy poses to illustrate what he was saying; and, after a brilliant sitting, the two men parted at four o'clock in the morning.

In the face of self-consciousness or even temper from a subject, Steichen remains calm; but smugness drives him into a rage that can be cruel. A rich dowager with an unfortunate face and figure once came to be photographed for the society pages of Vogue. She was impatient, she yawned, she remarked that she didn't know Steichen's work, but she *hoped* he would be able to take some decent pictures of her, since she was giving him so much valuable time. A few days later she came back to see the proofs. She looked at them in a cold fury and tore them into pieces. "Why is it," she demanded, "I can never get a



DOLORES DEL RIO: DOUBLE EXPOSURE, 1929



HELEN CHANDLER, PHOTOGRAPHED IN 1927



"FRONT PAGE," AN IMPROVISATION: 1928



FASHION PICTURE—ELEANOR SHERWIN: 1927



OTIS SKINNER AS SANCHO PANZA: 1924



THE GEORGE WASHINGTON BRIDGE: 1932



ARMIDA, THE MEXICAN DANCER, IN 1930



PORTRAIT OF LEONORA HUGHES, 1923



PAUL ROBESON IN "THE EMPEROR JONES": 1933

*Editor's Note:* This is a tribute to Edward Steichen, whose contributions have graced the pages of Vogue and Vanity Fair for fifteen years. This year, the fortieth anniversary of his photographic career, Steichen is retiring from active service; but we plan, from time to time, to lure him back to his camera for the delight of our readers.



RODIN WITH "THE THINKER": PARIS, 1901



WINIFRED LENIHAN, OF "JOAN OF ARC": 1923

decent photograph of myself?" Steichen whipped a mirror off a near-by table and held it before her. "That is why, Madam," he said.

Steichen's father was a farmer in Luxembourg. Migrating to America, he went to work in the copper mines near Hancock, Michigan, and led a pretty pallid and resentful life, cooped up underground away from the sun and the fields he had known. Steichen's mother briskly set up a millinery business in Hancock, and her son says now that she was an instant success because most of her customers were miners' wives, who had never worn hats before. She was ambitious for Edward, and saved enough money to send him to the Pio Nono School in Milwaukee, where he won a quick and dishonest fame in the drawing class by tracing pictures in private and bringing them into class as his own. He was about nine years old then.

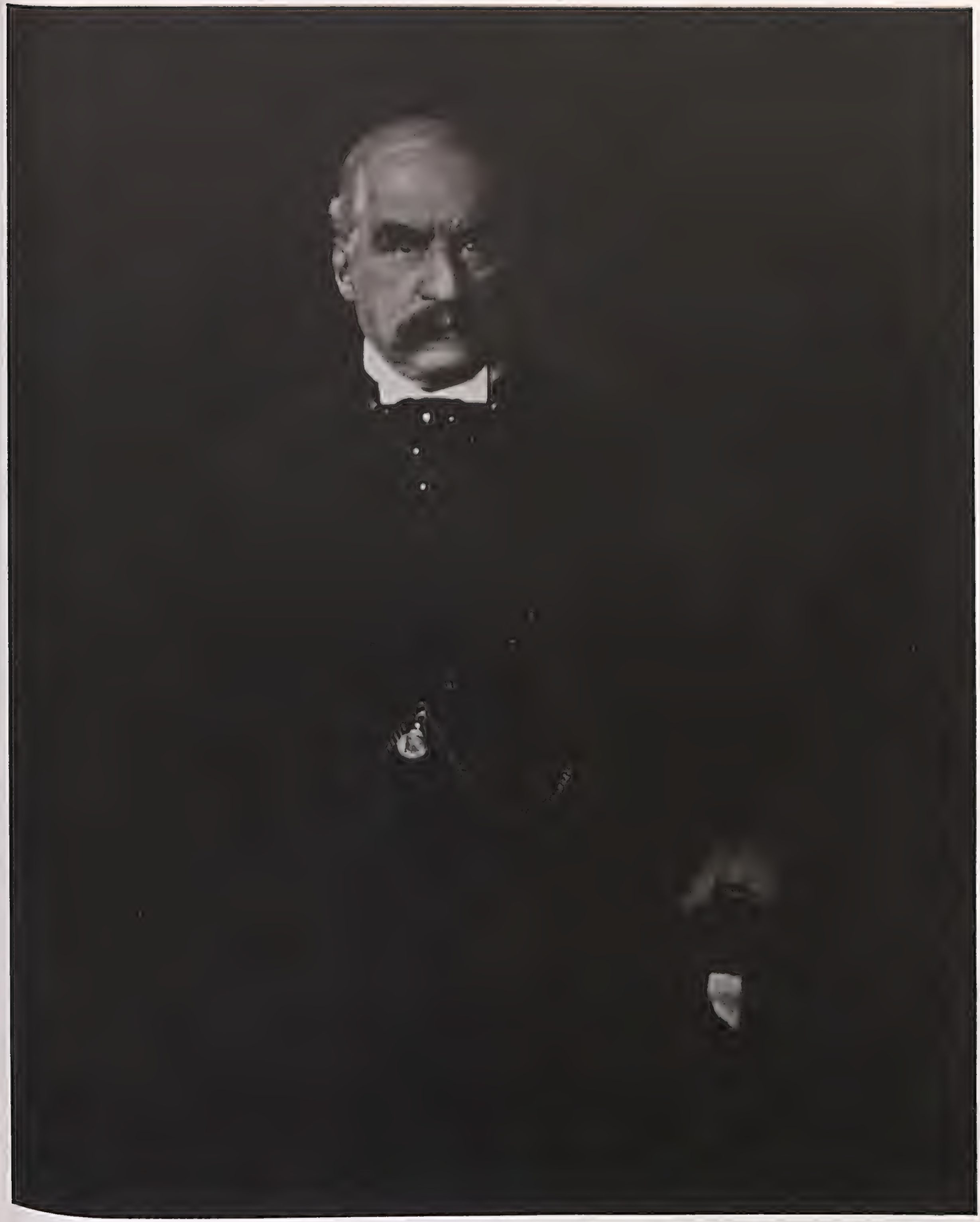
In the years that followed, the Steichen family moved to Milwaukee, and young Steichen, growing up, began to develop a split personality. He could draw (even without tracing), and his mother was sure that he was going to be a painter. But his hands were even busier with the mechanics of things; he liked to take things apart and put them together again a little differently. (Continued on page 92)



DESIGN FOR A PRINT: MATCHES AND BOXES, 1927



"WIND FIRE." STRANGE AND SYMBOLIC: 1923



J. P. Morgan, 1902: In two minutes, two poses, Steichen achieved a monumental portrait, which became one of his most famous photographs







# Upper story

IN the midst of sleekly moulded torsos, swathed waist-lines, and almost unanimous woman-of-the-worldliness, there appears again—young and as refreshing as always—that famous American institution, the shirt-waist, or blouse-and-skirt silhouette. And, as in every recurrent version, this year's shirt-waist fashions, have a way of looking absolutely new.

Some are as ballooning as Cuban rhumba dancers' blouses; some have a peasant look; some—worn with full, gathered skirts—are formal enough to be elevated to dining-hours. Many a dress, too, pretends to be a blouse and skirt, though actually the blouse is not a separate entity, but is grafted onto the skirt. On these, and the next two pages, you see the movement under way—and learn how to look put-together in two pieces.

(Upper left) By way of convincing you how strong the movement is toward the blouse-and-skirt silhouettes, this dress pretends to be a separate blouse and skirt. In reality, the checked silk top is attached to a black wool crêpe skirt. From Jay-Thorpe

(Upper right) Strictly speaking, this isn't a separate little blouse either, but again there's that urge to look like one. A black-and-white printed silk top—vaguely Gibson girl—is grafted onto a black wool crêpe skirt, tightly belted. From Jay-Thorpe

(Opposite page) And here is the blouse silhouette at the peak of perfection. A soft white crêpe blouse ballooning above a black crêpe satin skirt. Try it some late afternoon—with a wide and wickedly veiled felt hat. From Bonwit Teller; Marshall Field



# Upper story at night

And these two pages drive home how effective blouse or shirt-waist tops can be in the evening. Left: A little peasant blouse of white marganza grafted onto an enormous dancing skirt of red lace over white. Jay-Thorpe

Opposite page, first: A glorified Gibson shirt-waist of white chiffon ballooning above a full skirt—perfect dining-at-home costume. Rhinestone stars stud blouse and belt. Hattie Carnegie; I. Magnin, California

Opposite, second: Distant cousin of a sports blouse is that dinner-blouse of white crêpe, with an amusing hood. A red grosgrain belt links it to the black chiffon skirt. Hattie Carnegie; I. Magnin, California




HORST

# Gold hoarders

• Half the women in town have become gold hoarders (all well within the law)—hoarders of gold bracelets. Mrs. Robert Ogden Bacon, junior, masses four gold bracelets on one arm and, on the other, a gold-and-platinum one set with rubies and diamonds—modern as her brooch
• That wide phalanx of chain bracelets belongs to Miss Natalie Hammond: one is of white gold, one of red gold, and one of yellow gold

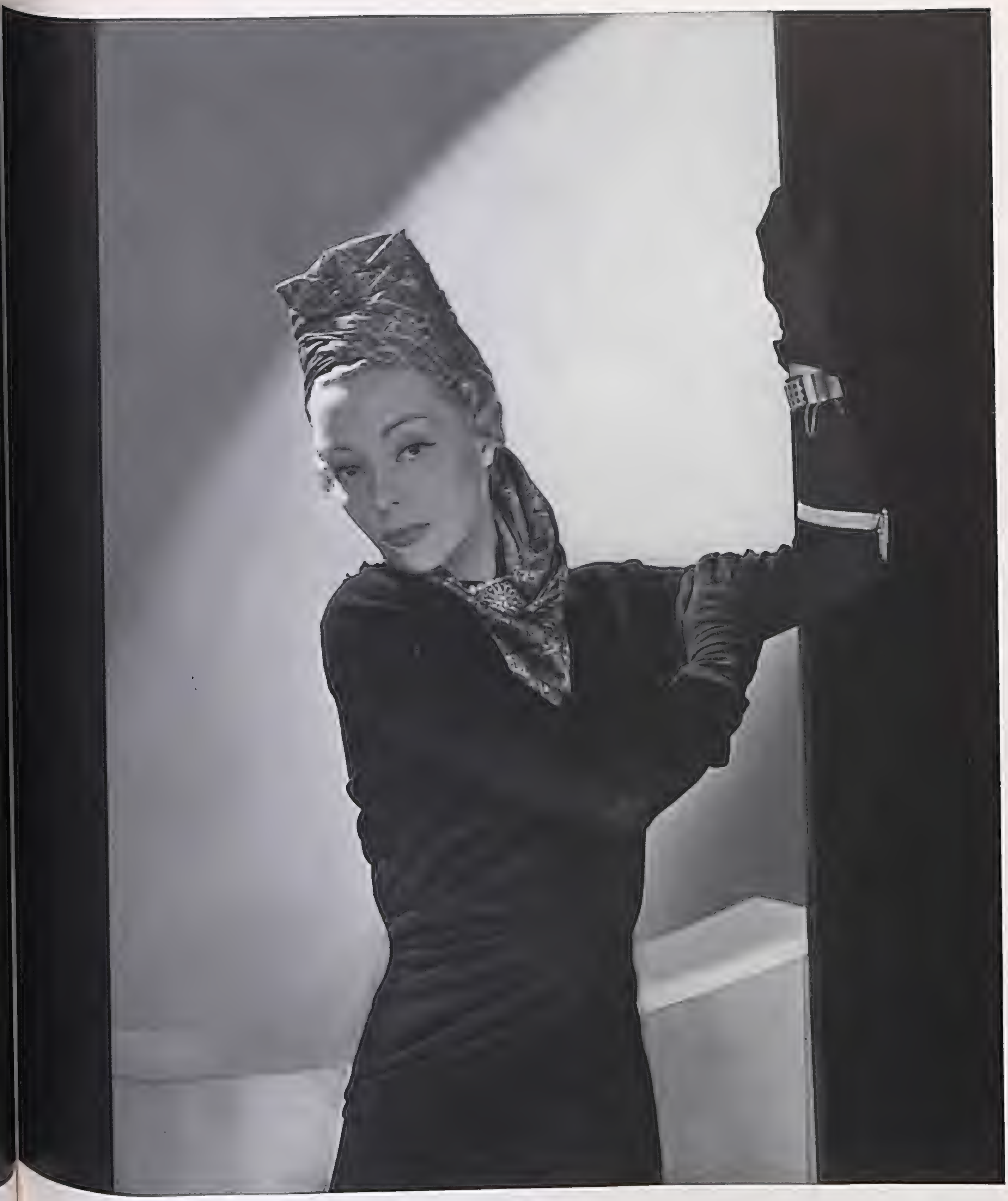


• On this first arm is Mrs. William Paley's rare collection of antique bracelets—several of them. One rigid twisted gold bangle, two enormous gold link bracelets, and many chain bracelets hung with magnificent old seals and charms of amethyst, agate, and topaz • Miss Nancy Whitney weighs down her wrist with an enormous gold cuff, ruby-studded, and chain bracelets. Her necklace can split into bracelets



HORST

Enter the New Year in a black crêpe dress, with huge sleeves, a perfect neck-line for jewels; in a gold metal link necklace hung with cut crystal bangles; in Alphonsine's black satin turban with a stiff bow aloft. Milgrim has the dress, hat, and necklace; I. Magnin, California, has the dress and hat



## *Enter the New Year*

—in a black wool crêpe dress by Balenciaga, the Spanish designer, with a swathed belt so wide it fools you into thinking the dress has a tunic; in a Persian-printed satin turban, squared off on top, with one end trailing over your shoulder; in a load of antique gold jewellery. All from Bergdorf Goodman



ALIX'S two new exploits: First, the restored tier silhouette, in a black jersey dress with shirred-back tunic. Black felt turban. Second, bright coat-front—a sky-blue crêpe panel bisecting black wool. Jersey toque



LELONG, too, proposes coloured panels for coat-fronts—as in this Parma-violet wool coat, lighted up with a drawn-out gilet of Bordeaux-red wool. Suzy hat, with multicoloured ribbons of silk jersey. (Henri Bendel)



"FATHER MALACHY'S MIRACLE"



THE INTERNATIONAL DANCE EXPOSITION




CLAIRE LUCE, BRODERICK CRAWFORD: "OF MICE AND MEN"

# VOGUE'S SPOT-LIGHT

By Allene Talmey

NEW YORK now is full of fun and talk, and the talk is mostly about: "Of Mice and Men," that disquieting theatrical masterpiece, with its tormenting story of a pair of bindlestiffs, synthesizing the abilities of John Steinbeck, George Kaufman, Broderick Crawford, and Wallace Ford. They have made a memory which will not down—"Tell me again about the rabbits, George, about how I can take care of the rabbits, George."

Peter Blume's astonishingly beautiful painting "The Eternal City." A great canvas, it is practically a series of miniatures of Rome (done like Dali on gesso board), with everything from a Nile-green face of Mussolini to a minute ikon.

"Father Malachy's Miracle," with its profound courtesy to God and its chattering familiarity with the clergy. It is superbly sweet, lovable, and whimsical, in a mixture which, for some reason, is not revolting. Al Shean, with a serene steadfastness, shining like moonlight, plays the monk who, in a moment of theological distemper, contracts to move an Edinburgh dance-hall twenty miles through the air at nine o'clock of a Scotch night.

Ed Wynn in "Hooray for What!", fumbling like a gentle madman through his rococo puns, his scampering inventions. (He is a bit like Father Malachy gone screwy with a hundred miracles.)

Ethel Barrymore, flashing her eyes fiercely until she looks like Lionel Barrymore in "Captains Courageous," but nevertheless giving a fine, blooming performance to "The Ghost of Yankee Doodle," which should have had more success with its tale of confused liberals.

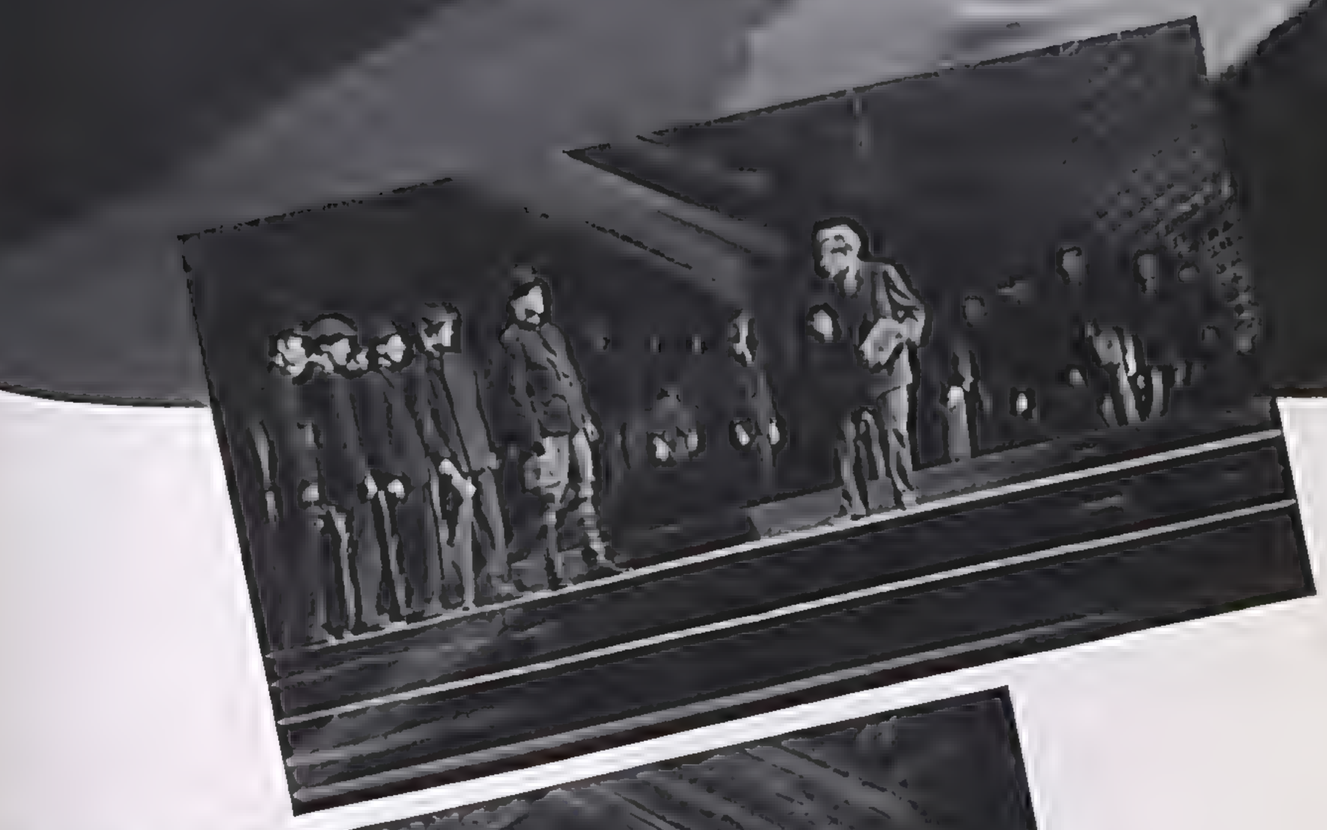
The magnificent concerts by the two Menuhins; the gigantic International Dance Exposition; the exhibitions of the paintings by John Kane and by George Gershwin; the sharp and brilliantly funny "Pins and Needles," a revue devised and acted by members of the International Ladies' Garment Workers, who dance to a number called "Doing the Reactionary"; the erratic opera, "The Cradle Will Rock"; and, finally, the new Gertrude Stein book, *Everybody's Autobiography*. The book does not, however, contain the episode of the cable from her publisher, who suggested that she write a buttery note to a difficult colleague, the cable ending with "Give, Baby, give." After writing the ecstatic note, she just cabled her publisher, "Did I give, Baby?"

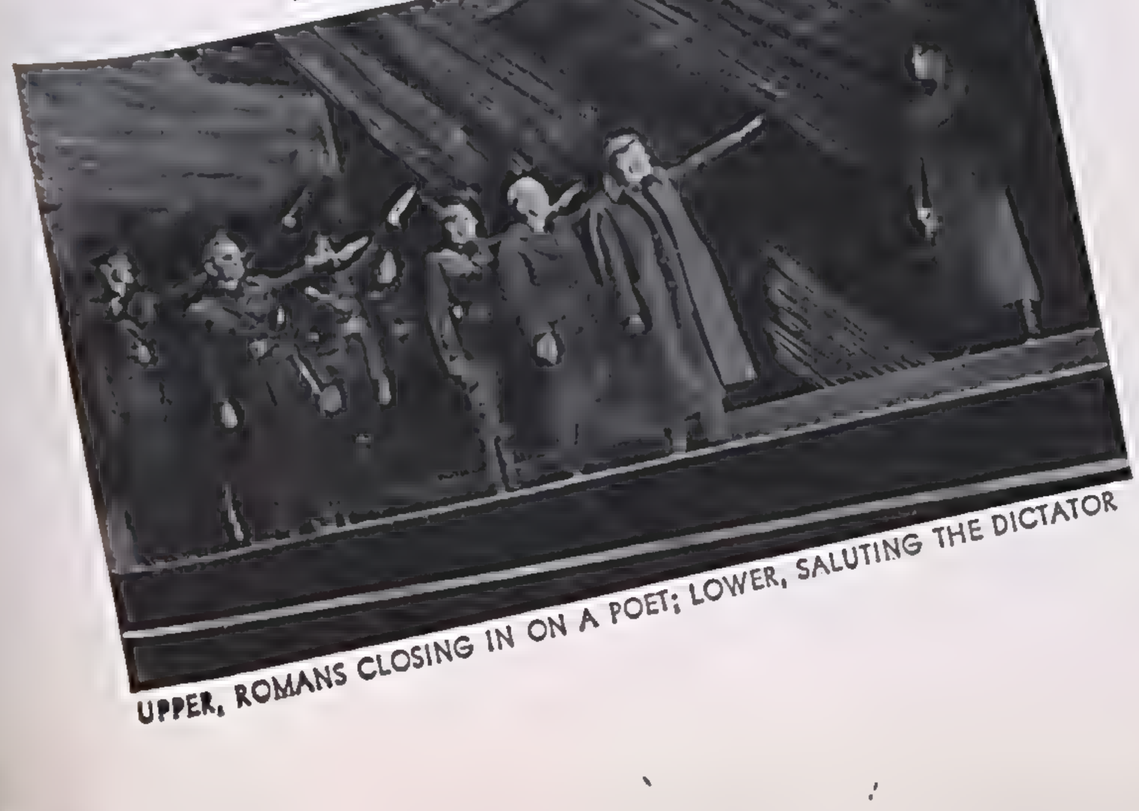


SELF-PORTRAIT BY GEORGE GERSHWIN

CECIL BEATON

ARTHUR ANDERSON AS A PAGE-BOY; ORSON WELLES AS BRUTUS





UPPER, ROMANS CLOSING IN ON A POET; LOWER, SALUTING THE DICTATOR

JULIUS CÆSAR, in a barebones production—with Cæsar in a dark green uniform, much like the costuming of any modern dictator, with Brutus in a sack suit—has become again one of the theatre's unpredictable hits. Stripped clean of encumbrances by the brilliant young producers, John Houseman and Orson Welles, the Shakespearian melodrama now has the movement and the colour of a modern propaganda play on Fascism. Done on a stage which reveals the rosy-red brick of the back wall, the fire-extinguisher, and every bit of extraordinary lighting equipment, "Julius Cæsar" shines out in startling outlines

# TELEVISION

**Some highly non-technical pointers on television from origins to make-up**

**By Gilbert Seldes**

IN the far distant *past* of television (1932) Elizabeth Hawes moved her mannequins up and down a step-ladder because the camera couldn't be moved and you could only show about a third of a dress at one time. In those days, it was rumoured that Mayor James J. Walker's brilliant shirt-front blew out a fuse in Columbia's transmitter; George Gershwin appeared on the same program. Experts said that women at football games would use blue lipstick in order to look pretty in television, and Kansas City, of all places, was a flourishing centre of programs. The experts in those days said anything that came to mind.

The two questions usually asked about television are: How is it done? When will we see it? Both are hard to answer. The questions I ask myself are equally difficult: Why was television invented? What is the proper use to be made of it? The first is a professional and engineering problem; but its answer gives a clue to the second, which is a problem in entertainment for the public.

I suspect that television appealed to the imagination of scientists because it is "against Nature" in a spectacular way, like flying. The telephone also annihilates distance, but the voice it carries is disembodied. Television approaches the ideal which the English scientist, J. B. S. Haldane, once described—complete communication between any two persons at any time, at any distance. Of course, we have only arrived at communication of sight and sound; the feel of a hand-shake and a whiff of "Shocking" are not yet transmissible.

As soon as the telephone conveyed voices, engineers began to wonder whether pictures could not be sent equally well. (Still pictures, of course; this was all pre-Biograph.) And one day (in 1873, if you want a date) a telegraph operator in Ireland noticed that some of his instruments behaved in an erratic fashion when the sun shone on them. He traced the effect to a metal he was using: selenium. He saw that it was an electric effect. If light produces an electric effect, you can transform light into electric impulses, and, by using more or less of it, you can transmit light and shade and so make pictures. That was the argument, and at once scientists started in.

What they tried to do—and have done—is to create a substitute for the human eye. At first, they tried mechanical methods—it was literally done with mirrors among other things. To-day the television eye is electric. Our own eye sees by breaking up an apple or a running horse into a multitude of tiny points, each of which registers on the rods and cones which we haven't heard of since we studied physiology in high school. In less time than it takes to tell, those points are put together again, and we see the object as a whole. Of course, you can do something of the sort yourself. If you stole the Mona Lisa or a Dali canvas (for moderns), and couldn't carry it under your arm, you could cut it into fifty squares, number them, and send one at a time to a bright accomplice. By following instructions, he could reassemble the picture.

It wouldn't look right—and early television didn't look right. To-day the pieces into which an image is broken are so small, and they are put together so fast, that you aren't aware of seeing anything but the complete picture.

The engineers have not yet been able to train their electrons to jump more than thirty or forty miles, as a regular thing. They sometimes go on, but you can't depend on them. Usually, the little blighters droop and die at the optical horizon—they go as far as the eye can see. When they are put together again, they usually form a picture about ten inches by eight inches. It's big enough to see clearly—but it will have to be bigger for long-sustained comfortable vision. Only within the past few months, a new development has occurred—by which the picture is "projected" on a much larger screen.

When it is perfected, you may say that the chief engineering problems have all been solved. All you'll need then is to make the thing a self-sustaining, if not a profitable, investment.

Most of this engineering work has been done in anonymous obscurity. No one knows much about the early inventors—and most of the modern ones work in great research laboratories where a dozen men may concentrate on one invention. A few years ago, the A. T. and T. put on a demonstration, in which two men telephoning between New York and Washington saw each other as they spoke—and several hundred engineers and technicians were involved in that one brief operation. The basic inventions may be the work of a dozen men, and all of them may be using the work of dozens of earlier pioneers. It was so in radio, and it is so in television. Edison and Marconi are the last individual inventors; after them, invention went cooperative, if not exactly collective. Even the inventors of the basic patents for broadcasting are not remembered by name. And few of those working in television are known to the public.

In England, one name is familiar—the pioneer, John Logie (Continued on page 98)




COURTESY OF PIERRE MATISSE GALLERY

## HÉLÈNE, BY MARIE LAURENCIN

This year, Marie Laurencin has had two shows in New York within two months. In the first, her pixie, wan-faced ladies, with dogs, ponies, and licorice eyes, looked out from mists of grey; these were her early works. In the second show, at the Pierre Matisse Gallery, the paintings were more virile, sharper, and all done in the last two years. One of these was Hélène, above, who, though painted in the artist's newer, stronger, and more sophisticated manner, is still unmistakably a Laurencin lady



ANTON BRUEHL • CONDÉ NAST ENGRAVINGS

MORE MAD HATS ON PAGES 60 AND 61

Say what you like, there are certain moments, certain moods, when a Sound Hat simply will not do; when a mad hat, a fey hat, a sheer flight of fancy, is the only course. The hats on these pages—nine of them giddily veiled, all of them giddily bright—are some of the maddest flippancies of the moment. Top row, first—back of a bird; Sally Victor. Second—astrologer in velvet; Hattie Carnegie; I. Magnin, California. Third—1938 troubadour; Henri Bendel. Centre row, first—seraglio veil; Lilly Daché. Second—veiled cat-whisker of cerise velvet; John-Frederics. Bottom row, first—maharanee; Bergdorf Goodman. Second—wall-paper roses on green velvet; Lilly Daché. Third—Becky Sharp bonnet; John-Frederics



# "MADAM HAS A FUNNY HAT"

Men may scoff; men may even, as The New Yorker reported recently, go a little mad, and wander about the streets murmuring, over and over, the deathless words "Madam has a funny hat." But men will continue—inexplicably—to be fascinated by the women who have wit, audacity, and looks enough to wear hats like these. Top row, first—angel innocence; Jay-Thorpe. Second—sentiment, and a flashback to Goya; Lilly Daché. Third—harem favourite; Hattie Carnegie; I. Magnin, California. Centre row, first—Gaby Deslys ostrich; John-Frederics. Second—spider-web flung over a flower; Lilly Daché; Marshall Field. Bottom row—houri, Jay-Thorpe. Second—dunce-cap; Florence Reichman. Third—dryad cap; Sally Victor

Ferragamo, of Florence, whose fine Italian hand for shoemaking Vogue reported last July, is responsible for this radically new idea —the uplift of the sole. Here, a blue calf sole ascends to a calf-covered cork heel on a red suède ghillie. (Imported by Saks-Fifth Avenue)




# UPLIFT OF THE SOLE




GRASS CLOTH WITH BROWN CALF

FOR EVENING—GOLD KID WITH RED SATIN

THOSE cork-soled clogs worn on Italian beaches were the first step. Those cork-soled evening shoes shown in December 1 Vogue the second. And now comes the newest step in the evolution: a sole that develops into a leather-covered cork heel—a sole for any walk in life—street, sports, evening. Ferragamo, shoemaker to many of the smartest women in Italy, made these new versions —keeping one eye on comfort and the other on looks. Saks-Fifth Avenue imports them directly



ANTON BRUEHL



# MORE HAT WHIMSY

BESIDES all those fey hats on pages 56 and 57, here are more flights of fancy rearing their heads about town

TOP ROW: First—Impudent felt visor. John-Frederics; Bullock's-Wilshire • Second—Bird wings perched on the fence-like ridge of Schiaparelli's beret of black felt. Jay-Thorpe • Third—Like a plate of black chenille cherries is Louise Bourbon's flat disk of beige velvet. Bonwit Teller • Fourth—A be-veiled plate of wool straw. Lilly Daché; Marshall Field

CENTRE ROW: First—Giddy pink and mauve satin ribbon twisted into Suzy's turban. Hattie Carnegie • Second—A Gay 'Nineties velvet sailor and veil. Bergdorf Goodman • Third—The most exotic veil in town, a cascade falling from Reboux's satin Breton. Bergdorf Goodman • Fourth—Swashbuckling as a Canadian Mountie's hat, this black felt brim. Lilly Daché; Marshall Field

BOTTOM ROW: First—Fiery cerise and violet ribbons crown this milan hat. Bonwit Teller; I. Magnin, California • Second—Freakish, but flattering veiling on a sweeping hat of honey felt. John-Frederics; Bullock's-Wilshire • Third—Talbot's brioche-like toque of black felt, sequins, veil. Saks-Fifth Avenue, New York, Chicago • Last—Red and blue beret, veil-tied. Bonwit Teller; I. Magnin, California. All jewels are from Seaman Schepps

# LUNCH



MRS. SHERMAN JENNEY, MISS MARY TAYLOR, MR. NICOLAS DE MOLAS



MISS GLORIA BAKER AND MRS. T. DENNIE BOARDMAN



MR. PAUL DRAPER AND MISS ILKA CHASE

KARGER

# AT THE COLONY



TRINKET, MRS. JENNEY'S SEALYHAM, SITS UP FOR CLARA. CLARA, HERSELF, HAS A SPANIEL



MIDGET, MRS. BOARDMAN'S SYDNEY SILKIE; QUINTA, MISS CHASE'S DACHSHUND; AND QUITO, MISS TAYLOR'S POODLE



BOOCOOREE, MISS BAKER'S MALTESE TERRIER, AND GRETA, CHAMPION GREAT DANE WHO CAME WITH MR. DE MOLAS

ONE way of telling, at a glance, who's lunching at the Colony is to see whose dogs are parked in the ladies' coat-room—presided over by Clara, the kindly attendant who has been entertaining the Colony's canine café society for about five years now.

There's very little Clara doesn't know about the habitués. Boocooree has a standing order for dry chop-bones. Elsa Maxwell's Boxer, Sager, lunches on large quantities of chopped raw steak. Midget loves nuts, and Quito is mad for Camembert, but it never gets either of them anywhere...

Some take the regular *plat du jour*—chopped beef, rice, and green vegetables—and others aren't supposed to have any lunch at all, though Clara has been known to slip them a little Melba toast on the house. And, to keep everything running smoothly, Clara will oblige with rubber balls, bones, or even a quick walk.

To date, Clara's worst Problem Child is still the wire-haired fox terrier who, maddened by the faint fragrance of cooking pastry, slipped his leash, rushed ravening down to the basement in search of the pastry cook, and was lost for hours. He was subsequently exiled to the gentlemen's room


Old silver trinkets


Covarrubias prints


Knitted Austrian vest, British sweaters


Purple chiffon.

Pale blue crêpe

# SHOPPING TOUR

ON a quick tour through Franklin Simon's the other day, we found the place had been literally turned inside out—scrubbed, painted, redecorated, rearranged, relighted so that even an old customer wouldn't know it.

And the freshness is more than paint deep. Everything has been spruced up, given new vitality and youth...every salesgirl, buyer, executive is under forty! Although they're way up on their toes about fashion, they're making a special point about moderate prices from the main floor to the roof. Little economy corners are scattered on every floor. Each of the regular fashion shops has its own inexpensive department, reflecting the general good taste of the store, at a decided step down in prices.

Surprises from all over the world pack the place. Brought over from the famous Caledonian Market—a great collection of old silver trinkets (the love-locket above is one). From Sweden—hand-knitted gloves. From Austria—ginger pigskin hand-bags. English bags of bright red seal, Devon toilet-water, Hungarian toilet-water. In what they call the South Shop are colourful Balinese prints designed by the artist, Miguel Covarrubias—primitive prints of Everfast cotton that can stand tubbing. Two of them are sketched above. (Continued on page 99)


British Walker shoes.


Bramley hats; yellow straw pink felt

TONI FRISSELL

The Purple Shirt Movement has swept the South. This one is tucked into B. V. D.'s knitted white slacks; Bloomingdale

# SOUTHERN PARTS



1

CECIL BEATON



2

ANNABELLA, THE FRENCH CINEMA STAR

**1** Annabella, the child-faced French actress about to co-star with William Powell in a new picture, is photographed here in a mushrooming chef's hat of pink linen, scheduled for Southern appearances. Lilly Daché; Marshall Field

**2** Again, Annabella—this time in a flyaway halo of natural bangkok, wide as the face of a town clock. A bandeau of green wool, interlaced with paper beads and paillettes, anchors it against Southern winds. Lilly Daché; Marshall Field

**3** Swing it from your arm—this good-sized bag of white calf, as thin as a dime. Jay-Thorpe. Or carry Davenport's imported letter-case bag, white pigskin and bright leather. McCutcheon's. Red-and-blue jacquard silk scarf; Bonwit Teller Red-and-blue felt boutonnière; Lord and Taylor

**4** Natural linen with brown calfskin—a Talon-fastened bag like a courier's satchel. From Best. To tie around throat or head—scarf with red, yellow, green Paisley print on white silk. Altman. Gloves for contrast—of a tropical-green doeskin, hand-sewn. From Altman; Marshall Field

**5** Top-strap bag of white alligator calf; Best. White doeskin gloves with a tassel; Jay-Thorpe. White calfskin, stitched and corded, makes this belt to wear with almost any dress; Bonwit Teller. Brightly printed chiffon square; Bonwit Teller

**6** White felt brioche rimmed with blue grosgrain; you knot the white felt streamers under your curls, or, artlessly, under your chin. Madame Pauline. White doeskin Kislav gloves; Best. Red-and-blue stitching on a Lewis bag of white kidskin; Saks-Fifth Avenue, New York and Chicago




# Coast-wise

1. Ride the waves in rubber, if you're young and well-constructed—specifically, in this blue-flowered white suit by U. S. Rubber, with snap-on halter; cap to match. John Wanamaker
2. Laze on the beach in a suit that moulds you as adroitly as a foundation—Jantzen makes this one, of wool knitted with "Lastex" yarn. It has separate tights. Franklin Simon
3. If your calendar age is low and your waist flat, take your sun and sea in white cotton matelassé trunks by Sacony, with a hiatus between them and the halter. Saks-Fifth Avenue
4. Less severe on your silhouette—U. S. Rubber's black-printed white rubber suit like a little girl's play-dress, with flipping skirt and tight, short underpants. John Wanamaker
5. Rubber in a jacquard design, for Kleinert's two-piece white suit that plasters to your figure like a coat of paint. "Dri-Line" cap; shoes with rubber heels. All are from Bloomingdale




6. Persuasive as an all-in-one, with lifted bosom and sleek sweep to the hips—Brown-Durrell's white jacquard weave (again!) suit, rayon with "Lastex" yarn. This is at Franklin Simon
7. Here's that anchor to leeward of any bathing-suit wardrobe—a classic maillot by McKem, of bright blue wool with "Lastex" yarn. Go to Macy's to find it, and take it South
8. Take South also (if you're taking your angel-child along) a pair of paddler-size McKem trunks to match your own suit, also made of bright blue wool with "Lastex" yarn. Macy's
9. Once again, a suit that re-plots your curves and makes you look slim and glistening as a minnow—a Flexees Seamold built of wine-red lace lastique and spun cotton. Altman
10. Optical illusion—B.V.D.'s wool suit whittles visible inches from your figure by its vertical ribs, its dark blue shade. Colour flares up in the belt, halter-straps. Lord and Taylor




**Swiss ski clothes inspired by the costumes of Swiss peasants; adapted by Picard of Lausanne and St. Moritz**



Sunday blouse of embroidered wool
Appenzell vest of red broadcloth



Milkmaid jewellery - dairy clips, bucolic charms, spoon earrings

From the milkmaids and mountaineers of Switzerland come these new ski clothes called *Schwyzerli* (an affectionate patois term for Swiss). A well-known Swiss couturier, Mr. Picard, is responsible for them—adapting them from the authentic costumes worn by peasants.

To ski in—there's a jodhpur-trouser cut like Alpine mountaineer trousers—tight at the knees, wider above, worn with white wool socks. To protect you from snow—a water-proof linen blouse, such as peasants wear to protect themselves from hay in harvest-time. For after skiing—fête-day and Sunday-best jackets—short-sleeved black velvet ones, Appenzell-embroidered waist-coats, water-proof hand-woven linen jackets with cows grazing on revers.

Down to the last detail, the spirit holds. Calf belts with bucolic buckles. Peaked bonnets like nightcaps. Buttons of cowbells and milking stools. Even jewellery, made by Gubelin of Lucerne—clips, charms, fobs, and earrings shaped like dairy utensils.



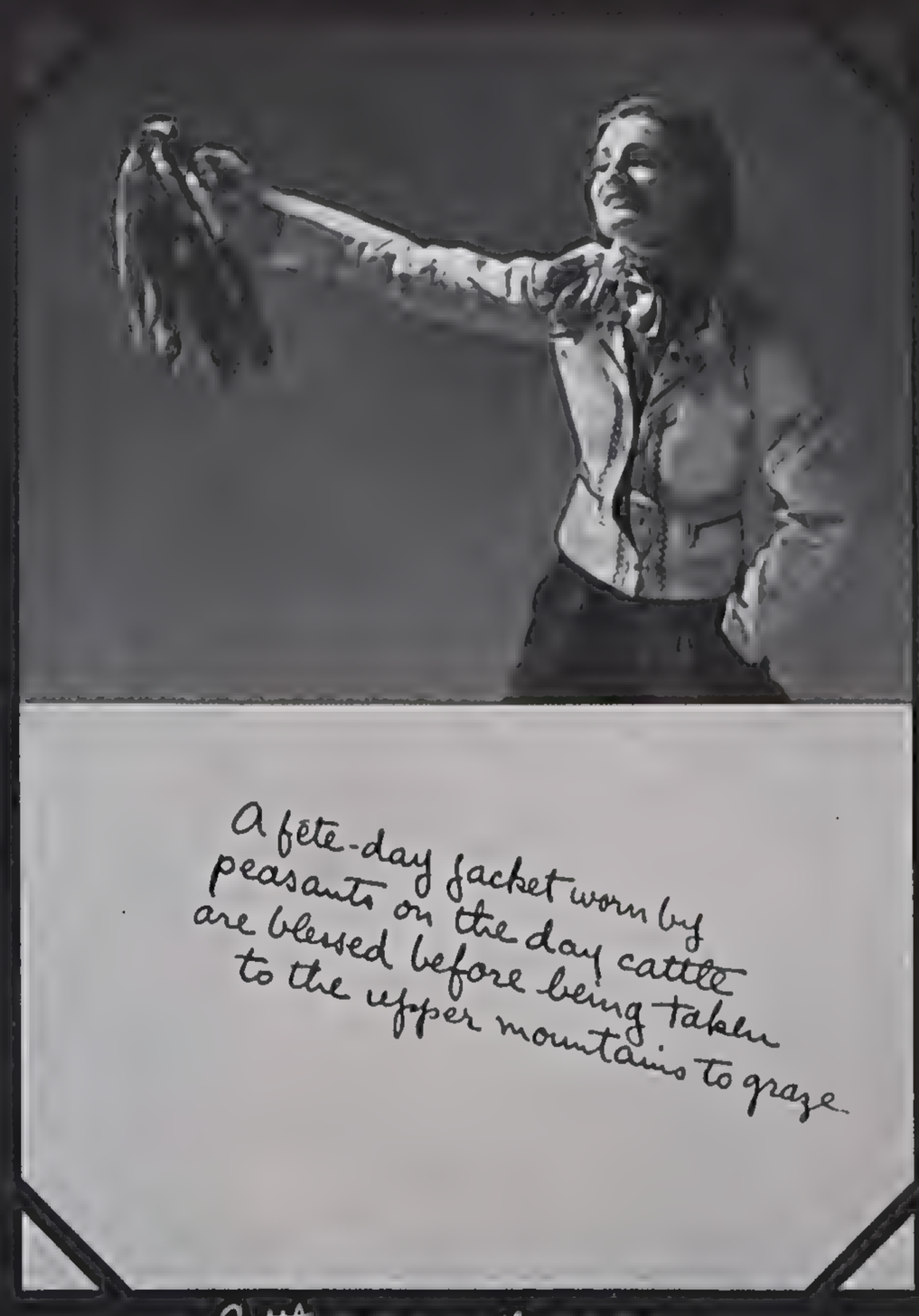
Hooded linen blouse - peasants wear it to harvest the hay




Swiss ski trousers of beige homespun - cut like jodhpurs



Edelweiss - embroidered jacket of black velvet, silver-buttoned



A fete-day jacket worn by peasants on the day cattle are blessed before being taken to the upper mountains to graze

Cattle graze on the revers of a waterproof linen jacket

ANDRÉ DURST

GOTTSCHO



M. DE MONVEL PAINTING IN THE NORTH WINDOW AT "LA FOLIE MONVEL"

# La Folie Monvel

BERNARD Boutet de Monvel, the distinguished French painter, wants to build a house in every nice place he goes to, because he can't stand hotels. The result of this is that he now has five houses; and the only reason he hasn't got more is, he says, because he doesn't travel much.... Last year, he went to Palm Beach for a month's rest. By the time he left, "La Folie Monvel"—the charming house shown on these pages—was already under way.

Incidentally, the name "La Folie Monvel," while it has a sound precedent in eighteenth-century French history, gave rise to considerable confusion when M. de Monvel's wife and son came to visit him. The passport authorities, convinced that it was the name of a revue in which they were planning to appear, nearly refused to let them into the country.

M. de Monvel demanded three things of his house, and of his architect, Mr. Maurice Fatio: a pure geometrical form (square, circle, or octagon), perfect privacy, and a good north light. Why he wanted a geometrical form he isn't quite sure; he just likes them. At any rate, the result was that amusing octagonal shape you see in the floor-plan opposite, drawn by M. de Monvel himself. The octagonal main room—a combination dining-room and studio—has four smaller, square rooms opening off it separately. Flagged terraces fill in the gaps between them on three sides, with the entrance drive on the fourth.

Perfect privacy was achieved by building the house on top of what is virtually the only mountain in Palm Beach. One terrace overlooks a lake, another a golf course; and from the eastern terrace, a view is being cut to the sea.

The north light—the artist's sine qua non—is provided by the huge north window in the octagonal main room, which is balanced by a fireplace at the opposite end (shown in the photograph below). The furniture is of natural-coloured rattan, upholstered in dark blue; the walls are of natural cypress wood and even the floor-boards run octagonally.

The real reason he built the house, according to M. de Monvel, is that he had always wanted black servants. Now he has one, a dusky factotum named Ruby, sketched on the opposite page. If he had another, named Pearl, his cup would be full.



THE OCTAGONAL STUDIO-AND-DINING-ROOM, WITH A PORTRAIT BY M. DE MONVEL OVER THE MANTELPIECE AT THE SOUTH END



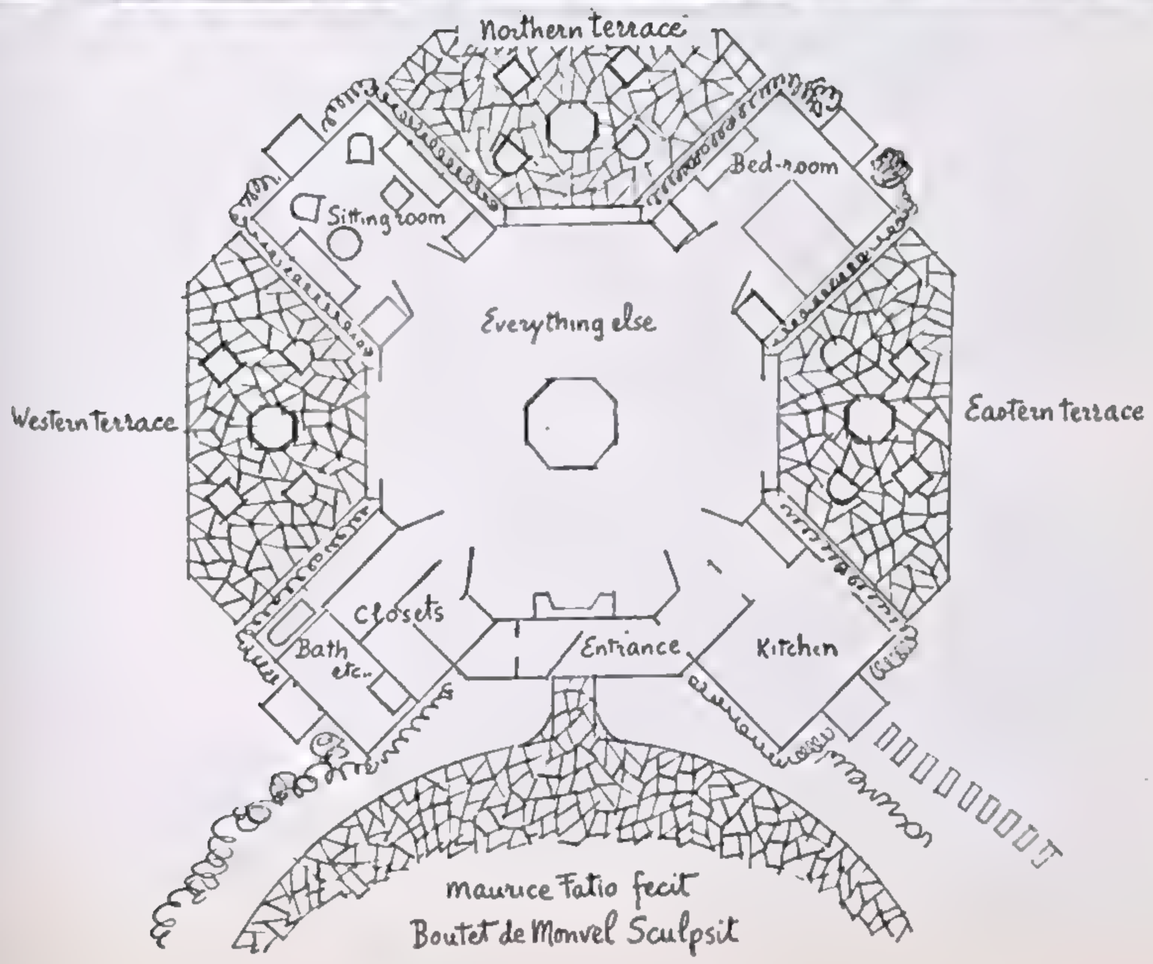
Ruby as a chef

Ruby as a gardener

Ruby as a gentleman



FRANK TURGEON, JR.




Above: The entrance to "La Folie Monvel," the Palm Beach house designed by Maurice Fatio for Bernard Boutet de Monvel. To emphasize the unusual octagonal shape of the house, eight palm-trees are planted around it, in holes which had to be dynamited. A bird's-eye view is at the left

# DOWN-HILL WAIST-LINES

MAINBOCHER is manipulating waist-lines, stretching them, stopping only at the hips: Above, left: Mainbocher's beltless black wool top-coat, buttoned fairly tightly, and moulded over the torso to elongate the waist-line. White piqué trims it. Rose Descat felt beret

Above, right: Another of Mainbocher's top-coats, with the same unaccented flow over the body. The coat is of navy-blue wool, beltless and collarless, but with piqué touches and gold metal curtain-rings for buttons. Maria Guy felt hat. Jewels from Boucheron




MAINBOCHER argues further for long lines: Above, a three-piece suit, its oyster-white wool jersey blouse swathed to the hips over a black skirt; its men's suiting jacket, black with oyster stripes, falling to the bottom of the blouse. Red angora hat; Maria Guy

Left: By carrying a navy-blue gabardine blouse far down over a blue-and-white checked wool skirt, Mainbocher again achieves a prolonged waist-line. Though a belt stops at the normal waist-line, your eye makes the full sweep. Maria Guy felt hat, pleated in front

# MODELS MADE TO ORDER



ESTELLE CAMPBELL

Raw Material. Alice Dowd greets the first group of students on the opening day of Models Preferred



Exercise. The students line up around the walls for the Buddha exercise, which lifts the bust, straightens the back, and strengthens the stomach muscles



Posture. Descending a dais balancing a "beauty block" helps in posture training



KARGER



Make-Up. The class has group instruction in applying make-up, putting the principle into practice on themselves, as the instructor expounds



Individual Supervision. The students learn professional tricks of make-up adapted for their particular faces



Balinese Walk. Students are trained to walk as the women of Bali, whose movements are the most rhythmic in the world



Rest. All exercise is interspersed with rest periods, when the "models preferred" relax completely. Throughout the course, diets are under careful supervision



Practice. Each step in make-up is practiced until perfect technique is acquired

ONLY in America, and only in New York, could it happen. Living models made to order, and in the concise space of six weeks.... "Mrs. Davies, you will have to lose four inches around the hips." "June, your neck will have to be stretched an inch and three-quarters." "Victoria, we must extend your bust measure three inches." "Anne, your eyebrows have to be remade." And, by the end of the six weeks, Mrs. Davies, June, Victoria, and Anne will have lost, stretched, expanded, or been remade.

The scene of all this is Models Preferred, the training-school for models conducted by Alice Dowd and James Dowd, junior. During the initial class of the school (there is a series of classes, each one lasting six weeks), Vogue had a photographer on hand to record the various steps in training, which you see on pages 76 through 78, ending with the climax of one of the finished products on page 79.

When they enter the school, they are nice-looking girls and women—the directors only accept those they recognize as good working material and more applicants are refused than accepted. Some of those who qualify are overweight in spots; some underdeveloped. Some stand badly; wear too little make-up, or too much; are self-conscious, ill at ease. They emerge, poised, groomed, moving with assurance and grace, their figures remodeled, their faces revamped. And, in the interim, they are trained like race-horses.

The actual training course is conducted in a large, mirror-lined room in Rockefeller Plaza, and the training is done under the supervision of Ann Delafield, directress (Continued on page 95)



The Dance. Pupils must master the perfect "following" position before learning any steps




Balance. The sense of balance that is the basis of all fine dancing is considered an important feature in training the models in acquiring a graceful, easy carriage



Behind the Scenes. On the day of graduation, students model in a fashion show given by the school before a handpicked audience

**FINISHED PRODUCT** Groomed, coiffed, remade under the direction of Ann Delafield of the Richard Hudnut Salon, this graduate of the first class of Models Preferred poses for a Steichen photograph. Marganza dress; Bergdorf Goodman

# DESIGNS FOR DRESSMAKING

Three recruits for a wan wardrobe. Borrow jackets back and forth until you have seven outfits. The small figures on the opposite page show some of the smart combinations

First, Frock and Jacket No. 7882: For the short-sleeved crêpe frock a new spring shade; for the fitted jacket—a smart horizontal-striped print. Designed for sizes 12 to 20; 30 to 38

Frock and Redingote No. 7920: Use a soft woollen for the redingote, with a slide-fastener closing, a printed silk crêpe for the dress. Designed for sizes 12 to 20; 30 to 40

Opposite page, Frock and Jacket No. S-4032: Silk crêpe for the one-piece dress with the built-up neck-line, and for its shawl-collar jacket. Designed for sizes 12 to 20; 30 to 38

• The back views are shown on page 94









When cocktails end the day's occupation, wear the first of the composite costumes below: the exotic striped print of jacket No. 7882 over the dress of No. S-4032

Second, Redingote No. 7920 and Dress No. S-4032, both severely simple, make another daytime outfit. Try, over the neck-line of the dress, your most massive gold jewellery

Third, below, the printed dress of Design No. 7920 is worn with the short jacket of No. S-4032 (on this page). A colourful indoor ensemble now—a town ensemble later on

The last of these midwinter hybrids takes the jacket of Design No. S-4032 to top Dress No. 7882. Under your fur coat, a vital refreshment to your wardrobe of winter clothes

# MID-WINTER MATHEMATICS

# PAYS AND PAYS AND PAYS

## A GOOD SUIT





NELSON

SHOPS IN OTHER CITIES HAVE THE MODELS ON THESE PAGES



NOT yet will we mention robins and tulips, but we *are* going to have a word about spring suits. Suits that you can put on this minute under furs. Suits that will presently step into the spring parade; that will, in fact, have a life-span of several seasons. For now is the time to count your capital and dedicate a good portion of it to a good suit that will be the axis of your wardrobe. Such a suit as any one of these three, chosen not because they're cheap (cheap suits are, actually, an extravagance), but for fine fabric, painstaking workmanship, long-term endurance, and the fact that they can be dressed up or down.

We pried, when choosing them, into the substrata. Here's how you can—and how we did—recognize good suits. Finger the fabric to make sure it's not too spongy. Something soft, but firm, is what you want.... Peer at the lining—it should be of excellent quality, fitted flawlessly.... See that shoulders are padded only enough to square them off; that they don't droop.... Look for lapels with an easy roll, and sleeves that feel loose, but look slim.... In a checked or striped suit, see that the designs match perfectly at seams.

Be sure that the skirt's high-waisted enough, and not so narrow that it hobbles you.... Get a side view, and avoid a line that veers in at the back.... And keep your skirt at a length that's short, but becoming.

These three suits qualify under the above conditions, but your value received doesn't stop there—all three are changelings. That grey checked suit, first at the left, can start off right now with black accessories; as you go along, mix it up with navy-blue, red, and white. (When it's really spring, cheer it with yellow as fresh as daffodils.) And an extra plain grey jacket or pleated skirt opens up infinite possibilities for change.

Inaugurate your classic navy-blue suit (centre) under your furs, with dress-up hat and bag in red or green. Or dress it down with a light blue cashmere sweater, classic navy-blue felt hat, and gloves and shoes on the sporting side.

If black's a cult with you, choose the dressmaker suit (at immediate left) with its significant short jacket that goes so adroitly under fur capes. Light bright blue—in, say, flippant hat or a blouse—is a heartening ally with black. And you can promote your suit to cocktail formality with a little turban and a shower of jewels.

Finally, don't flinch at paying a decent sum for your basic suit—to get a lot out of it, you have to put a lot into it.

## VOGUE'S FINDS OF THE FORTNIGHT

Opposite, first: Casual—a double-breasted suit of imported grey-and-white plaid worsted. About $65. Blue belting makes the hat, with an attached blue-and-white chiffon scarf. Antique gold-plated clip; multicoloured stones. All; Bonwit Teller

Second: Classic—a traditional suit of imported navy-blue twill striped in white. The notched collar is of blue silk velvet. About $85. Navy-blue felt bicorne with a flash of red antelope, a spray of veil. And a tan alligator bag. All from Jay-Thorpe

Above: Cut off—the hip-bone jacket of this braid-bound suit of black ribbed wool. About $75. Two clips trim the lapel—and these days, two's not too many. All from Saks-Fifth Avenue, New York; Chicago. Clown-cap turban of green jersey

# Seeing the season



• Sheer blue Forstmann wool dress with white waffle piqué. About $45; Russeks
• A tucked bodice, a V-neck, on a plain dark blue Celanese dress. About $23; Jane Engel
• A snakeskin belt on a black Celanese dress that you'll wear and wear. About $25; Macy's





• Telephone-number print (white on black), a red belt. About $23; Lord and Taylor
• A super-shirt-waist dress of blue silk, with a red-and-white scarf. About $20; Best
• Winking gold paillettes on black silk marquisette net over taffeta. About $50; Russeks



• Far left: Fringe-banded black crêpe with a bolero. About $50; Lord and Taylor
• Rhinestone sprays on brown faille taffeta. About $40; Best; Marshall Field, Chicago
• Above: Pearl-laden leaves and pink camellias on black net. About $70; Lord and Taylor

# through

## Vogue's Finds of the Fortnight



• Bolero and dress of bisque acetate crêpe. About $35; Franklin Simon; Marshall Field
• Piqué ruching on a navy-blue sheer dinner-suit. About $30; Jane Engel; Marshall Field

• Tan Forstmann woollen, piped and belted in a print. About $30; from Franklin Simon
• Polo belt and pigskin trimming on oyster-white knit mohair. About $33; from Macy's



• An Empire waist-line and a pleated skirt of grey crêpe acetate. About $30; Best
• Scrolls and scrolls on a pink acetate dress with a blue kerchief. About $40; Milgrim
• Wall-paper-printed satin acetate—pink on white, with bolero. About $30; Bloomingdale



• Three Carolyn dresses. First, black rayon crêpe with a shirred gold bolero. About $30
• Printed dress and jacket, nicely tailored, in red, white, and green on black. About $30
• Pleated, tucked, collared in white piqué—a dark blue rayon two-piece dress. About $30

SHOPS IN OTHER CITIES HAVE THE MODELS ON THESE TWO PAGES



# The toasts of Shop-hound



NELSON







BAKER

**H**appy New Year to the short fur jacket. North or South, winter or summer, night or day, it's the toast of the town. Here's the shortest and chubbiest one you've seen yet. S. Harra, the fine furrier at 15 West Fifty-Seventh Street, starts the year right by producing this blue fox bolero for about $275. If you're wearing casual evening clothes, pull on eight-button, hand-stitched suède gloves—chunky as the jacket itself. Find these gloves in black, brown, shocking-pink, or purple for about $6, in Macy's Little Accessory Shop.

**A**nd here's to the Grace Ashley dress. This shirt-waist dress that found, once for all, the natural proportions of the figure, is one of the few things in this shifting world of fashion that doesn't, fundamentally, change. Many smart women like it for that simple truth. But each season it blossoms out in enticing new materials. Here are some of its new aspects for the South. A range of raw silks in "book-maker" plaids and "table-cloth" checks (a fresh white-and-yellow check has ruby-red studs and a red leather belt); all about $20.... Supple crêpes with wild-horse prints and fawn prints; about $20.... Thin, thin wools and fog-coloured alpacas.... Black and white cameo studs (about $5) have great chic on a candlewick rayon jersey from Celanese. Find all these charmers in the Grace Ashley shop, 743 Fifth Avenue.

**T**oasts to Monsieur François Verger, the new designer for Udall and Ballou. His jewels are sparks struck from the Paris Exposition, resolved, under his magic touch, into concrete and dramatic forms. He uses gold boldly; combines precious and semiprecious stones. This gold shell clip blazes with aquamarines and diamonds, and is all of two inches in diameter. Another of Monsieur Verger's new designs is a wide bracelet of thick gold paillettes, with a massive diamond clasp.

**I**f you are thinking about investing your Christmas cheques in furs, remember that Paris is cutting skins in the narrowest possible strips, and that Merl, in New York, is adept at this technique. Merl, now in the beautiful shop with curving white balustrades, at 6 East Fifty-Sixth Street, employs a let-out technique, cutting mink and ermine into one-eighth inch strips. This gives great suppleness and wonderfully slender lines. A youthful Russian ermine coat is cut as simply and directly as a painter's smock; about $1,050. Hip-length ermine capes and jackets have a fine decisiveness—the collars and shoulders just right. A Persian lamb town coat has the new Bulgarian waistline, starting at the bosom and plunging right down to the hips. The custom-dressmaking at this shop also reveals true métier.

**T**he lady in the picture is not enveloped in ermine. She is wearing a sweater, which looks just like a ball of fluff. It's knitted of thick white wool by Lillie Ditten, 51 East Sixty-Seventh Street. Good to wear with a jersey dinner-dress, in the country; also good by day with a green knitted sports dress to match the big, bold, green suède buttons. About $25 for the sweater, knitted to measure; about $45 for the sports dress.

**B**ravo to Harper, Fraser-Campbell, 23 East Sixty-Second Street, for a lively collection of short suède boleros, in vivid colours, lined in crêpe to match. These boleros are luscious in texture, clean in line, and cost about $19. They match one colour of a brilliant Southern evening print or contrast with slim, solid-colour crêpes. Equally smart to wear with tennis shorts.

**W**hen the music is low and your hair is piled high, spike it with one of these delicate, gold-finished combs, sprigged with enamelled or beaded clusters; about $5 each, at Nina B. Price. Also at the same shop, 22 East Fifty-Sixth Street, find treasures to put on your back. Mrs. Price, with fine instinct, imagination, and knowledge, is designing very successful wardrobes of "related" clothes—ready for any climate, any occasion. (Continued on page 90)

# Nine Beauty Resolutions

## for the New Year

Read carefully these nine Beauty resolutions which Helena Rubinstein, celebrated beauty authority, has worked out with scientific exactitude. Cut out the resolutions which apply to your youth and beauty. Take them to any smart store, or write directly to Madame Helena Rubinstein at 715 Fifth Avenue, New York. RESOLVE—and Helena Rubinstein will SOLVE your beauty problems!

### 1 For the woman with dry skin

I RESOLVE to keep my dry skin from becoming lined and wrinkled by giving myself this vital daily beauty treatment: Herbal Cleansing Cream Special, rich in rare herbs and vitamins that keep the skin soft and give it vitality (1.50, 2.50); Youthifying Tissue Cream to impart to it the rich oils it needs (1.00 to 5.50); Anti-Wrinkle Lotion (Extrait), the mild astringent, 1.25, 2.50.

### 2 For the woman with tired, or lined skin

I RESOLVE that every night before I retire I will smooth on my face Helena Rubinstein's Novena Night Cream. And while I sleep its rich balsamic oils—the very oils used in Madame Rubinstein's famous Eastern Oil Treatment—will work on my skin, keep it young, make it soft as satin, smooth away lines and that tired, drawn look. 5.00, 12.00, 21.50. Trial size, 2.00.

### 3 For the woman with dull, lifeless skin

I RESOLVE to give my skin the proper stimulation and the exercise it needs to transform its lifeless, sallow appearance into glowing, youthful radiance. I will use Helena Rubinstein's mild, yet refreshing and exhilarating Youthifying Stimulant to hasten results. 2.00. Likewise, her Skin Clearing Cream which enlivens the tissues and restores clarity to the skin. 1.00, 2.50.

### 4 For the woman with aging eyes

I RESOLVE to give my eyes the special beauty treatment that is essential every day to keep them from looking old before their time, to prevent and correct crepiness, lines and crow's-feet. I shall use Helena Rubinstein's Special Eye Cream on those sensitive tissues around the eyes (2.00, 3.50); and follow with her celebrated Anti-Wrinkle Lotion (Extrait), 1.25, 2.50.

### 5 For the woman with relaxed contour

I RESOLVE that I will not let another day go by without giving my relaxed contour conscientious care. I will use Helena Rubinstein's famous Muscle Tightener, the balsam astringent which firms, tightens, and gives a clean-cut youthful contour, 1.50 to 6.00. And Special Throat and Neck Cream for crepey, lined throat. 6.00, 10.00, 18.00. Trial size, 2.00.

### 6 For the woman with blackheads

I RESOLVE to have on hand at all times, and use religiously, Helena Rubinstein's new Special Pore Masque. For it is indeed a unique masque—delightful to use because it is a cream masque which spreads easily over the face. As it tightens, it cleanses, purifies, clears away disfiguring blackheads, works wonders on large pores, leaves skin exquisitely smooth and transparent. 2.00.

### 7 For the woman with old-looking hands

I RESOLVE that from now on my hands will look smooth and white and graceful at all times, whether I am playing bridge, dancing, or simply staying at home. For several times a day and at night, I will use Helena Rubinstein's luxurious Hand Lotion to make my hands look young, alive, and supple. 1.00. And once a week I will have a Hand Treatment at Helena Rubinstein's.

### 8 For the woman with normal or oily skin

I RESOLVE to give my skin this most resultful of all daily beauty treatments for normal or oily skin: to wash with Helena Rubinstein's little miracle-workers, Beauty Grains; to cleanse and revitalize with her Pasteurized Face Cream, that has made millions of women beautiful; to tone and firm with her soothing Skin Toning Lotion. Complete treatment, 3.25.

### 9 For every woman

I RESOLVE always before making up, to use Helena Rubinstein's Town and Country Make-Up Film to protect my skin from becoming chapped and rough, to keep my make-up fresh all day and give my skin that dazzling, dewy look (1.50). And I RESOLVE to use afterwards, only Helena Rubinstein's ravishing make-up: her flattering, protective powders, her "chap-proof" winter lipsticks, her glorious rouges and eye make-up.

### START THE NEW YEAR RIGHT WITH THESE YEAR 'ROUND BEAUTIFIERS

**Eyelash Grower and Darkener**
for lovely long lashes, and silken eyebrows. Makes them fascinatingly beautiful. 1.00.

**Herbal Eye Tissue Oil**
to give the eyelids that chic young gleam—make the eyes clear and sparkling. 1.25.

**Herbal Nail Tonic**
to keep the nails healthy and the cuticle in its proper place. 50c.

**Nail Groom**
in beautiful shades. 1.00. Set, with Polish Remover, 1.50.

**"Chap-Proof" Winter Lipsticks**
in all the glorious Helena Rubinstein Reds, including rich Red Velvet, gay Red Coral. 1.00, 1.25, 1.50, 2.00.

**New "715" Perfume**
the most haunting, tantalizing fragrance that ever filled the air. 12.50, 4.50; purse-size, 2.00. "715" Eau de Toilette, a milder version of the Perfume. 8.50.

**Superlative Beauty Masques**
Beautilift Masque for relaxed contour. Masque, tightening lotion and headband, complete, 5.00. Youthifying Herbal Masque, a quick pick-me-up at any hour of the day. 2.00.

**Hormone Twin Youthifiers**
Two unique creams that bring back the look of youth to weary, aging skins. Day and Night Creams. Each, 5.00. The set, 10.00. Special Strength, 15.00.

**Southern Note:**
Take along Helena Rubinstein's Sunproof Cream and avoid that painful burning. 1.00.

**Available at Helena Rubinstein's Salons and smart stores**

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# SILKS

Unlike the traditional Family Tree, the history of our Family Tree of socially prominent silks begins in this year of 1938! We're proud of this paradoxical situation where to be new is to be correct and very much in demand at all the best places!

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LIBERTY PRINTED SILKS—England's contribution to our family greatness. All silk, pure dye.

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| Golden Bird Washable Prints | 32 in. wide | yd. 2.25 |
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| Meriton Crepe de Chine | 39 in. wide | yd. 5.50 |

IMPORTED PRINTED SILKS—The "Elegant" of our family. Pure silk, pure dye prints—many our own exclusive imports from France. Small, medium, and all-over floral designs. 39 in. wide.

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PURE DYE PRINTED CREPES—The unobtrusive and well-loved member of the family. Our own exclusive designs. Small, neat patterns on light or dark grounds. 39 in. wide. yd. 1.95

SPORTS SILKS—The "Country Cousin" who comes to stay! All kinds of washable silks for warm days. Piqués, Jacquard Crepes, Shantungs, Chinese Damasks, Novelty Crepes. 36 in. and 39 in. wide.

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*For samples write department V138*

McCUTCHEON'S

FIFTH AVENUE AT 49TH STREET • NEW YORK CITY


# DISCOVERIES IN BEAUTY



BAKER

Helena Rubinstein's newest vanity-case is an adaptation of an eighteenth-century case that Madame Rubinstein discovered in France; lipstick to match

ANY lovely bit of beauty equipment rises appreciably in our estimation when we find it to have unexpectedly practical assets. This is a trait that we frequently discover in the products of Helena Rubinstein, whose new sachet-Cologne is a case in point.

The sachet-Cologne is in one of those handsome gold-ball-topped bottles, and it smells so pleasantly that you know it will be a lovely possession. Then, you find that, with its dusting-powder concentrate, it makes the scent linger long on your skin. It acts effectively as a deodorant. And it gives a perfect make-up finish to your arms and back.

Another Rubinstein achievement with a practical double purpose is the Convertible Beauty Week-Ender. This holds all the essentials you need for the care and beautification of your face over the week-end, or longer, together with perfume and hand lotion. But the trick is that the case has two interchangeable handles. The shorter makes it look like a hand-bag, and there is room for change-purse, comb, et al. The longer handle lets you swing the case over your shoulder, where it looks very well indeed. The Week-Ender is made of a fabric that looks like leather, but isn't, and the price is extremely modest.

If you haven't already heard of Juliette's Nail-O-Wax, you will soon, because it is one of those things that People Are Talking About. When Juliette was manicuring some of the most famous nails in Hollywood, she developed a remarkable wax, which, when applied under polish, managed to keep the nails from chipping and breaking until they grew to long and impressive lengths—even the stubborn variety of nails that had never been persuaded to grow to any lengths before.

Word went round about the fabulous results of the procedure, and requests started to pour in from all parts of the country. Now, you can buy the wax and the lacquer and take them to your own manicurist or put them on yourself.



ANDERSEN

Marie Earle's De Luxe Travel Case reflects your image in an adjustable mirror. Lavish cosmetic assortment and separate compartment for nightgowns

# DISCOVERIES IN BEAUTY



Crystal cylinders, like modern Greek pillars, hold Chanel's newest lipsticks. Despite their fragile appearance, they are of unbreakable catalin

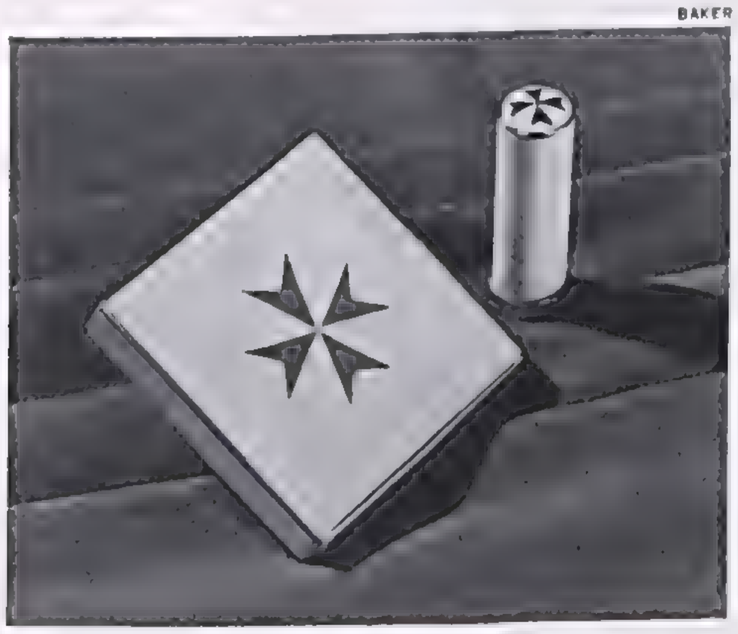
The business of application is a pretty complicated procedure, and the directions have to be followed exactly to get the proper reaction, but it's worth it. First, you put on two separate coats of the Nail-O-Wax, allowing each to dry for three minutes; then, two coats of the lacquer, Wax-O-Namel, allowing them to dry for three minutes also. This gives your nails a complete protective covering, and, furthermore, they look very fine indeed, because the Wax-O-Namel has a brilliant sheen and lustre.

The directions blandly tell you that the first few times you put the Nail-O-Wax on, it may chip off, because your nails aren't accustomed to it. But, eventually, it clings until you remove it, the while your nail grows longer and stronger under the protection. When the tips have grown quite far out, Juliette suggests that you put the Nail-O-Wax and the lacquer on the underside of the nail, as well as the outer. This gives further protection and looks extremely effective, as well.

You can get Nail-O-Wax, Wax-O-Namel, and Juliette's special varnish remover now at Bonwit Teller in New York, as well as shops on the Coast, and it will soon be reaching the better shops throughout the country.

To prevent the wringing of hands and the shining of noses after a hurried cleaning, de Muir has come out with an innovation in cosmetics called the de Muir compact—not a compact, really, but a slim case filled with little beauty pads. These pads are saturated in a preparation that is at the same time a cleanser, an astringent, and a powder base, and are so thin that a large supply of them fits into the small disk, which you can carry in your bag. You can get larger boxes, too, for your dressing-table, because you won't ever want to leave the little ones behind. When we think of how wonderful this is for travel, it makes us mad because we didn't invent it ourself, long ago. Incidentally, this compact is not only a blessing to frantic women and travellers, but to dashing business men, as well.

BAKER



The Chevalier Garde compact and lipstick, in white or coloured enamel with the Cross of Malta in contrasting colours, reach a new high in chic




TROPICAL TREASURES

BY

Martha West

in CELANESE* AMAZING, a Rayon and Silk Crepe

Backbone of resort wardrobes—the classic dress. And Martha West shows it in two versions, both tailored from Crepe Amazing, a Celanese* rayon and silk fabric that tubs and irons beautifully. Full range of pastels, also white. 12-40. 19.95

*Reg. U. S. Patent Office

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ROOS BROTHERS IN CALIFORNIA





# THE TOASTS OF SHOP-HOUND


NELSON

(Continued from page 86) When does a culotte really look like a skirt? Answer, when it buttons together down the front, the buttons being concealed under a pleat. The Cotton Shop, 548 Madison Avenue, designed this presto-chango marvel. It's beautifully cut, of beige stucco crêpe. Garnished with a pigskin and saddle-girth belt, it's yours for about $16.50. The Cotton Shop, as you know, makes a great point about cruise clothes. A very fine sports outfit, and another of their original designs, is called "Patroons." This consists of gleaming white alpaca shorts and blouse, with a shirt that fastens neatly to the waist over tiny white studs. Beautifully tailored, it costs about $13. Almost smart enough for a Southern evening wrap is a beach coat of striped slub-yarn silk, for about $14.



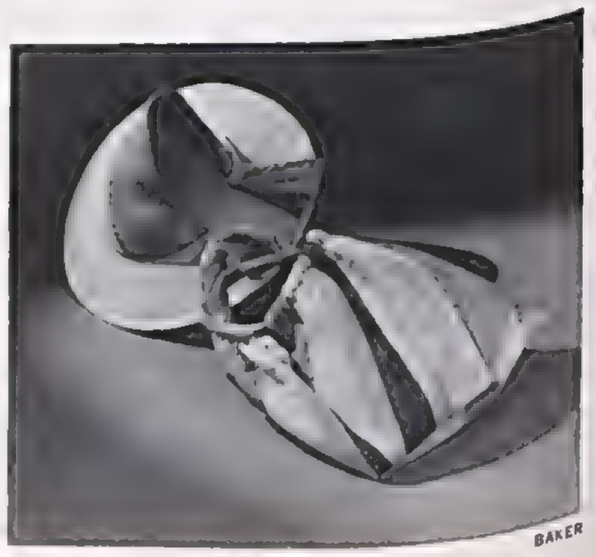
Good as she is at it, Ruth Merzon is no longer content just to make brassières. Soon she will probably be making whole wardrobes—every dress with its own uplift brassière. Already, she's doing slips and nightgowns with brassière tops. And her bathing-suits, with built-in uplift effect, are the nucleus of beach outfits.

Go forth both trim and swagger in this beach ensemble from her shop at 45 West Fifty-Seventh Street. As sketched, it's of brown jersey with green-and-brown plaid waffle piqué. Made-to-order: about $25 for the suit; about $15 for the coat. Ready-to-wear: the ensemble costs about $25.

Mabel Row, 60 West Fifty-Eighth Street, along with her exquisite lingerie, gowns, and négligés, deserves a place in your shopping address-book. Surprise note—she will design mules for you, and have them made in the same material used in your négligé. This carries the ensemble idea to a fine point.

Light, bright, and cool—breeze over Palm Beach with these gay accessories from I. Miller, 562 Fifth Avenue. The squashy bag and the crown of the hat are of stitched taffeta—green, white, yellow, and red; the brim is of shantung straw. These should serve as a reminder for those who know I. Miller for shoes alone. About $22.50 for the hat; about $16.50 for the bag. If you are spending a Northern winter, see their bunny-lined brocaded evening mittens. About $5, and full of wistful appeal. Take a look at their new Sun-and-Sand coloured stockings: Coral-Sand, Sea-Shell, Mirage, Desert Sand, Tahiti, Bombay...

(Continued on page 91)


BAKER

# THE TOASTS OF SHOP-HOUND



BAKER

(Continued from page 90) Get haughty in these High-Buoys, and stalk over the beach on three-inch cork heels, being above it all. The shoe part is of white gabardine, and Shoecraft, 714 Fifth Avenue, brings them out for about $10.75. They get a toast for that. Shoecraft, remember, is that shop which will tackle any-sized feet, for they have in stock sizes from 2½ to 12; widths from twin-triple A to C. So let us hear no more of your wails about troubles in fitting heels and toes. Now you know.



You will have plenty of time to be exotic after the sun goes down. Build your sand castles in this little-boy play suit with an innocent smock top, looking like a twelve-year-old. In chambray, striped the loveliest contrasting colours. About $18.75, including the floppy hat. So laugh and play. From Viola Cohn's shop, at 25 East Seventy-Seventh Street.

All sorts of things are happening at Viola Cohn's. There's now a very active sports department in her shop, so stop thinking of her so especially for smart town and evening clothes. The real news of the day, however, is that hats, bags, and jewellery have been installed in a beautiful shop of their own on the ground floor in the same building—corner of Park Avenue and Seventy-Seventh Street.

This draped beige toque is a Southern hat of many virtues. You needn't take it off all day long, and the wind can't, for it sits tight, hugging the back of your head. The visor shields you from the sun. The trimming is a twist of multicoloured wool cords. All these points that make it so cruise-worthy are due to Louise Bourbon, who designed it for Rose Saphire—501 Madison Avenue. Order it in angora felt; beige, white, or navy, for about $25.... Rose Saphire does all kinds of originations: combines white toyo with shiny black kid; with bright coloured suèdes. One prize is a white piqué pill-box with a huge red velvet chou.... The carry-all, in the picture, is perfect for Southern clothes. It's a split segment of bamboo, fastened with a pigskin strap, lined with fine tropical matting, divided into four compartments. A prize jewel, at about $12.50, from Trabert and Hoeffer-Mauboussin, 407 Park Ave.



NELSON





**FOR YOUR PLACE IN THE SUN**

Cruise off the Hebrides, or ponder travel literature at home—you'll want a goodly number of these deft new Westburys! Linens, novelty cottons, new spun rayons—all have a festive, sun-loving air to them! As witness the three Resorteers above: No. **507**—Printed noilspun, a spun rayon with noil silk. Navy, wine or brown on white. 12-20. **$6.50.** No. **401**—Westlyn, a Sanforized crash in navy, aqua or strawberry. 12-40, or No. **413**—white. 14-44. **$4.00.** No. **406**—Cotton crash with linen finish and talon zipped front. Aqua and navy. 12-20. **$4.00.**

*(Prices slightly higher West of the Rockies)*

**New York City . . . . . LORD & TAYLOR**
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*Seattle* . . . . . THE BON MARCHE
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*Rochester* . . . McCURDY & CO., INC.
*Cincinnati* . THE H. & S. POGUE CO.
*Akron* . . . . . THE A. POLSKY CO.
*California* . . . . . ROOS BROS., INC.
*Canada* . . . ROBERT SIMPSON LTD.
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TRIM TRAVELLERS
BY *Lynbrook*



buy them for your cruise . . .
wear them months after your return

Southern belles, these new Lynbrooks, to do you proud in the spotlight of tropical sunshine . . . . Their fabric* is a fine rayon shantung with a smart nubbiness all its own . . . . If you've an eye for expensive tailoring you'll take to these at first sight.

Left: Deeply notched, mannish lapels; exotic, hand made wooden buttons that come from the continent; tucks that run from waist to hem to create an unusually effective skirt. Sizes: . . . . 14 to 42.

Right: Wear the collar open or closed and look equally smart either way. Clever little buttons from top to bottom, flattering ascot tie and a two-tone patent leather belt provide dramatic color accents. Sizes: . . . . 12 to 40.

White, Mediterranean blue, sand, aqua, coral $5.95

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J. N. Adam & Co., Buffalo
Block & Kuhl, Peoria

Or write to DAVID H. SMITH, INC., LYNN, MASS.

*Delhi, created by Federated Textiles and woven of Dupont Yarn.

# STEICHEN

(Continued from page 40) Carl Sandburg, who later married Steichen's sister, has written about the time Steichen took a watch apart and reassembled it so that it ran perfectly with two pieces missing. When his mother gave him a bicycle, he took that apart, too, put it together again, and got a job with the Western Union as the first messenger-boy to ride a bicycle in Milwaukee. With the money he earned from his job, he bought a camera.

At fifteen, Steichen was apprenticed to the American Lithographing Company in Milwaukee, where, in four years, he was promoted from errand-boy to designer of posters advertising patent medicines, beer, and other products. In his leisure time, he worked with his camera, going off into the country to take pictures. Once he accidentally joggled the camera, and produced a blurry effect that was later to make him famous in photographic circles. Another time, it started to rain while he was taking pictures, and the rain-drops on the lens gave the picture an unusual quality; after that, when there was no rain, Steichen, with the simplicity and resourcefulness which have always distinguished him, used to spit on the lens.

### HE MEETS STIEGLITZ

He read everything he could find in newspapers and magazines about photography, notably about Alfred Stieglitz, then the dean of American photographers; and in 1900, when he was twenty, he left the American Lithographing Company and came to New York, where Stieglitz was working. Steichen was pleased with New York at once, when the first thing he saw on arriving was a huge bill-board bearing a poster of his own design; it was a picture of a lush and languorous lady reclining above the legend: "Cascarets. They Work While You Sleep."

Financed by his astonishing mother, he went on to France to study art in Paris. Through Fritz Thaulow, a Norwegian painter, he came to know Rodin, whom he worshipped, and haltingly told the sculptor that his highest ambition was to make a photograph of him. Steichen sat in Rodin's studio at Meudon and watched him work, followed him around, ate with him, talked with him, and looked at him for one year before he ever took that picture. When he showed the finished photograph to Rodin, the sculptor shouted with delight; it was a picture of Rodin's Victor Hugo and his statue of "The Thinker," both in a strong light, with the great man himself in shadow between, and a little below, them. In 1902, back in New York, with Stieglitz, who liked and understood his work, Steichen established the studio at 291 Fifth Avenue, which was to become known as the headquarters of the Photo-Secession Movement, and later as "291."

Steichen became increasingly known for his values of light and shade, which, in the opinion of many people, were lifting photography from a mechanical process to a place in art equal to that of painting or sculpture. In one dizzy, exciting day, he photographed both Eleanora Duse and J. P. Morgan. He took pictures of everything, anything—a wheelbarrow filled with flower-pots, a grasshopper on a stalk of wheat, some boxes on a fire-escape. Once he photographed a cup and saucer one thousand times to get the scale of light, from the white of sunlight to pure black.

A few years before the War, he lived on a three-acre farm at Voulangis outside of Paris, and there painted, and grew flowers—poppies, petunias, delphinium—experimenting with them, and producing new types and colours. It was at Voulangis, after the War, that Steichen decided to give up painting, and his decision was made in two minutes flat. He had been working on a canvas of sea-gulls, painted in triangles to give an effect of speed and flight. One morning, he went out to his studio in the garden and found his gardener, a Breton peasant, idly copying the picture on the back of an old board. Steichen looked over his shoulder, shouted, "By God, it's better than mine!" and, with the help of his somewhat startled employee, dragged all of his canvases out onto the grass and made a bonfire of them. It was hard at first, he says now, to see twenty years' work shrivel in the flames; but soon, throwing one painting after another on the blazing heap, he was peacefully singing to himself a song he had learned to like in the War:

*"Where will we all be one hundred years from now?*
*Pushing up the daisies, pushing up the daisies,*
*That's where we'll all be one hundred years from now!"*

Steichen's first assignment for Condé Nast was a fashion sitting. Mac, a small, curly-haired electrician left over from the de Meyer era, arrived at Mr. Nast's apartment, where the pictures were to be taken, with a staggering array of flood-lights, reflectors, and other fancy equipment. Steichen had always taken pictures by daylight, and he was baffled by this paraphernalia; his first concern was to keep everybody present from guessing his bewilderment, his second to dispose somehow of Mac and his lights. "Put the big one over here," he said concisely, "and the other ones behind it. That's right. And now bring me a large sheet." Mac looked at him with respect; de Meyer had never asked for a large sheet, and Mac felt that he was about to see something new in photography. He brought the sheet, and Steichen told him to hang it in front of the lamps. Then, with the lamps safely concealed, he went ahead and took his pictures by daylight.

Early in his engagement with Nast, Steichen created a new kind of background, composed of vertical panels in white, grey, and black. It was so striking that photographers everywhere copied it, and it appeared frequently in the rotogravure sections of newspapers. There was a standing joke in the studio about it, between Steichen and Mac. "Come on, Mac," Steichen would say, "let's hurry up and finish this sitting before it comes out in the rotogravures." Steichen was not troubled by the knowledge that other photographers copied his background; he knew that their pictures were not like his, even if they did use his famous three panels. But in Mac, whose devotion to Steichen had become (Continued on page 94)




# What will they be like?

**Will the new Paris hats be sane, or as mad as they are this season? Will crowns come down, or soar to more fantastic flights? Nobody knows the answers. It's still a mystery . . . But as you read this page, the Paris hat story is in the making, and Vogue's Paris staff is on the scene, ready to flash the news to us by radio, cable, and fast mail . . . We're holding 8 pages open, in our next issue, for photographs, drawings, and eye-witness accounts. The story will be relayed to you almost as quickly as we get it . . . So look for our Paris hat forecast in January 15th Vogue.**

**And for midseason interest . . .**

**PRINTS BY BERARD—Christian Berard, whose vehement colors and originality in stage decor have exerted a profound influence on contemporary fashion, now turns to the creation of fabric design . . . RESTATEMENT OF PURPLE —The ascendency of purple, in new combinations, is signalized in René Bouet Willaumez' color drawings of new evening gowns . . . RETURN TO SKATES—An account of the new crop of Skating Clubs springing up everywhere, accompanied by sketches of skating fashions that will help you to cut a fine figure on the ice . . . POINTERS FOR THE THIN GIRL—The lean years are on the wane for the girl who follows the pleasant regimen laid out by Vogue.**

**VOGUE IS THE ONLY FASHION MAGAZINE PUBLISHED TWICE EVERY MONTH**

Important News for Home Planners!

# House & Garden's

## February

# Home-Building Double Number

presents a

# "Portfolio of 30 Distinguished Houses"

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Presented as a separately-bound volume of more than 60 pages and arranged for easy reference, this arresting Portfolio contains:

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DETAILED BUILDING DATA, covering important construction features;

COSTS and FINANCING, taken from the records of the builders.

Here is a volume of authentic information that House & Garden's editors have taken months to assemble, which gives an authoritative view of current home-building trends throughout America.

As every Double Number thus far published has been a "sell-out" on the newsstands—in spite of our efforts to meet the demand—we urge you to reserve your copy of the February Home-Building Double Number without delay. It is offered at the regular price—35c, and is available at all representative news-dealers. On sale January 20th.

## And in a Companion Volume . . .

LIBRARIES TO LIVE WITH. M. Lincoln Schuster, well-known publisher, describes the unique library wing added to his home, which houses his collection of 10,000 books.

A PROBLEM IN SPACE. A short course in the proper placing of furniture. Groupings for the hall, living room and dining room are suggested in photographic studies and plans, with injunctions on "How to . . ." and "How not to . . ."

SWING TO SWEDEN. An illustrated review of the new decorative style—Swedish Modern—first brought to light by the Paris Exposition.

Other features include: "A View of England," by Col. Theodore Roosevelt, Jr.; "The Room of the Month," selected by Virginia Conner; "Sugar and Spice," by June Platt; "Good Riddance," a dissertation on modern methods of garbage disposal, by Virginia Hart; three pages on "California House," designed by Barker Bros., Los Angeles; a ski table setting; "New Perennials," by F. F. Rockwell.

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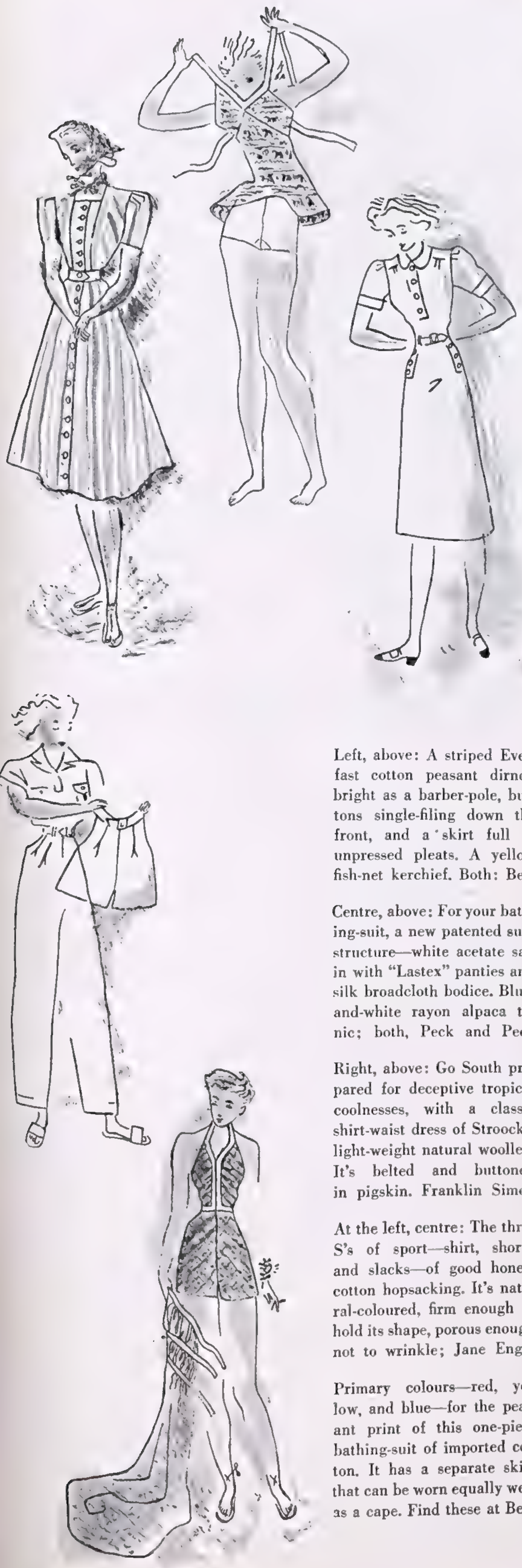
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# SOUTHERN EXPOSURES



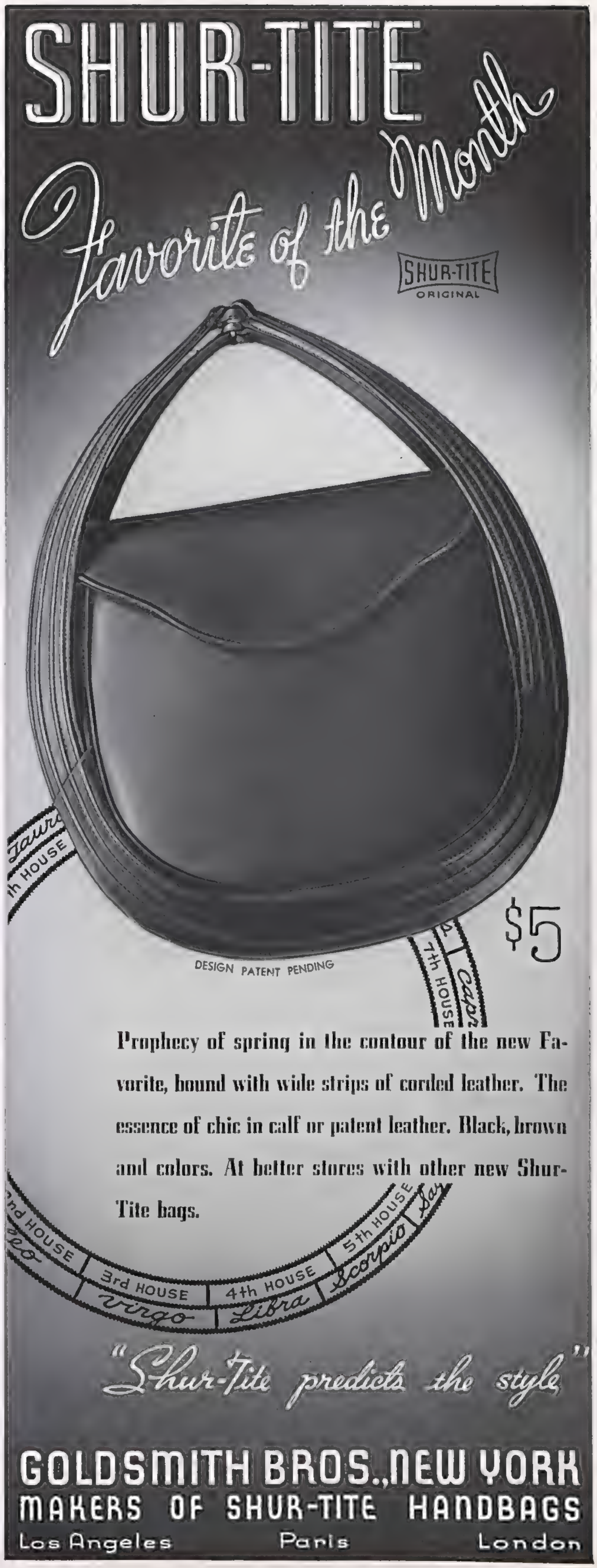
Left, above: A striped Everfast cotton peasant dirndl, bright as a barber-pole, buttons single-filing down the front, and a skirt full of unpressed pleats. A yellow fish-net kerchief. Both: Best

Centre, above: For your bathing-suit, a new patented substructure—white acetate satin with "Lastex" panties and silk broadcloth bodice. Blue-and-white rayon alpaca tunic; both, Peck and Peck

Right, above: Go South prepared for deceptive tropical coolnesses, with a classic shirt-waist dress of Stroock's light-weight natural woollen. It's belted and buttoned in pigskin. Franklin Simon

At the left, centre: The three S's of sport—shirt, shorts, and slacks—of good honest cotton hopsacking. It's natural-coloured, firm enough to hold its shape, porous enough not to wrinkle; Jane Engel

Primary colours—red, yellow, and blue—for the peasant print of this one-piece bathing-suit of imported cotton. It has a separate skirt that can be worn equally well as a cape. Find these at Best

FORWARD-LOOKING FASHIONS

by Mayflower REG. U. S. PAT. OFF.

Here's that foretaste of Spring you've been longing for,—dresses as bright and refreshing as sunshine to wear right NOW (and this Summer too) at home and around town! Perfect, too, if you are going a-cruising!

These frocks have the inspired preview styling for which MAYFLOWER is famous. So handsomely tailored, of such exquisite fabrics, that women are invariably amazed to find them so moderately priced. Illustrated are but two styles of a group including rayons, cottons and linens.



No. 312 (left) of MAYSHEER, a dainty printed lawn. Santorized shrunk. Lace edged collar and cuffs of white pique, pearl buttons. Gay floral print on navy, brown or black. Sizes 12 to 20.

No. 300 (right) of SHEER COQUETTE, a mat surfaced cotton-crisp and dainty. Shirred lace on collar, cuffs and bosom. White crossbar print on navy, royal, wine, brown or black. Sizes 12 to 20.

$4.00

On sale at leading stores throughout the country —write for name of store nearest your home.

MAYFLOWER DRESS CO., INC. • 1350 BROADWAY. N. Y.

# STEICHEN

(Continued from page 92) a permanent thing, these rank imitations of the master brought forth bitterness.

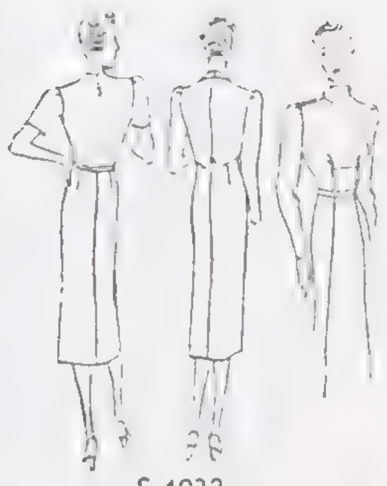
One day, before a sitting, Mac stared gloomily at the panels and said, "Well, boss, I suppose we use the same new background this time?" Steichen said, "Mac, if I were any good I could take pictures in front of the same background for fifty years. But, if you like, we'll change it a little." And he tipped over and superimposed the panels so that they lay horizontally. Vogue was scarcely on the news-stands with the photographs from this sitting before the rotogravures and several magazines burst out with pictures posed against horizontal panels.

With this issue of Vogue, Steichen retires from active service on The Condé Nast Publications. To think of Steichen in retirement would be sad, if it were possible to think of Steichen inactive. But he will always be busy. As the head of a family—Mrs. Steichen, two daughters by a former marriage, and a granddaughter—he will live happily on his Connecticut farm, watching people's faces, the petals of a flower, the shadow thrown by a leaf in the sunlight. As the president of the American Delphinium Society, he will continue to breed and to grow in his garden the bluest delphiniums in the world. He is interested in colour photography, and hopes to see it outgrow its present phase of being merely coloured photographs.

He will probably never go to Hollywood. A few years ago, one of the motion-picture studios asked him to direct a picture based on life in the American wheat-fields. They didn't expect to make money out of it, but cherished the notion of producing an artistic success. Steichen got excited about the idea, and brooded constantly over the pictures in his mind—the sun shining on the wheat, the faces of the threshers, the lives of people accidentally and forever bound to the soil. After a week or so, a studio representative turned up at the studio with a sheaf of stills under his arm. "What are those?" Steichen asked. "These," replied the messenger of art, "are pictures of our stars who will appear in the wheat picture." Steichen remembers that, whenever he thinks of Hollywood.

Certainly he will never stop taking pictures. The curiosity, the endless thirst for more knowledge, and for something that reaches out for perfection, have brought him to the top of his profession; and they are still at work in him. Now that he is going to have some time to himself he would like, he says, to learn a little more about photography.

# DESIGNS FOR DRESSMAKING



S-4032

Brighten up the end of winter with these three dresses; wear them now and well into spring. They are capable, too, of unlimited combinations. Larger views are on pages 80 and 81. These are designed for sizes: 7882 and S-4032, in 12 to 20, 30 to 38; and 7920, in sizes 12 to 20, 30 to 40



7920



7882

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# MODELS MADE TO ORDER

(Continued from page 77) of the Richard Hudnut Salon. The students in the first class ranged from eighteen to forty-four years.

Mornings at Models Preferred are devoted to routine work on exercise, posture, and make-up technique. The class learns the "perfect position." They are taught the Balinese walk, balancing "beauty blocks" on their heads (see photograph on page 77). They do individual exercises for their special requirements. They learn the principles of make-up and how to apply them to their own faces. The shapes of their mouths are changed; the eyebrows are recurved. They learn to avoid the made-up look, which is the final test of skill in using cosmetics.

In the afternoons, the students see clothes collections. Photographers and outstanding fashion models come to give them professional tips. They go to the Richard Hudnut Salon to have their hair styled. The afternoons of one week are spent in Albert Butler's dancing studio, where they are trained rigorously in the fundamentals of position for good dancing, before they learn a step of rhumba or tango (views of this appear on page 78).

At the end of the six weeks, they model in a fashion show of their own, which Mr. and Mrs. Dowd put on in the Italian Gardens at the Ambassador before an audience of fashion editors, department store executives, and photographers. Butterflies out of cocoons, the girls sweep down the runway, graceful, poised, groomed. As they parade, their case histories are recited to the audience, who might not believe the miracles of transformation if the living proofs weren't parading before their very eyes.

### CASE HISTORIES

*Case Number One—Miss L.*

After careful analysis, Miss L. was told that she was ten pounds overweight, two inches too small in the bust, and two inches too large in the waist and hips. Although she had beautiful dark eyes, her eyebrows were shaggy and uneven, and her hair grew down on her forehead at the sides.

At the end of the course, Miss L. had lost ten pounds from the waist to the knees, making her two inches smaller on waist, abdomen, and hip measurements. At the same time, chest development combined with posture work and Special Vitamin and milk feeding, increased her breast measurement two inches.

Miss Delafield raised Miss L.'s eyebrows one-quarter of an inch. The line of the hair was raised almost two inches, by waxing, creating a wide, beautiful brow.

The day after graduation, Miss L. was offered a position as a top salaried model.

*Case Number Two—Mrs. D.*

Mrs. D. was twenty pounds overweight, her abdomen and hips were three to four inches too large in spots, her neck, due to her very bad round shoulders, had a "Dowager's Hump." Her hair was a drab, yellow-white.

Mrs. D. was put on a "Special Elimination Diet" of raw fruits and vegetables for two weeks. After her two weeks of preliminary cleansing, Mrs. D. was put on a diet of high vitamin and high calcium content.

Miss Delafield persuaded Mrs. D. not to have her hair dyed, as her now youthful face looked so much more effective with white hair.

In the six weeks' course, Mrs. D. lost twenty pounds, lost three inches in the waist and four inches in the hips. Through concentrated posture correction, her neck was lengthened an inch and so strengthened that the double chins and bump on the back of the neck disappeared. During the six weeks' course, Mrs. D. was put daily for two hours in Miss Delafield's Beauty Angle Position with the head about twenty-four inches lower than the feet, with the consequence that, as she lost weight from the neck down, her face instead of getting thinner became fuller and firmer every day, with the natural nourishment that she received from her own blood-stream.

Mrs. D. was awarded a first prize by the jury who judged the models at the fashion show, and is now in steady demand as a model.

*Case Number Three—Miss C.*

Miss C. came from Chicago to join this class. She was a girl with infinite possibilities of beauty, but with a completely wrong conception of her type.

She had always thought that her bust was too large, consequently had stood with round shoulders and sunken chest, to try to minimize its appearance. She had tried to reduce her legs and thighs and hips herself, by taking all sorts of strenuous exercise with her legs, such as bicycling and tennis, with the result that she not only had heavy lower extremities, but had overdeveloped the muscles on top of this tissue.

She had pulled out or shaved out most of her eyebrows. She was also inclined to use much too much make-up, and her skin had eruptions from incorrect diet.

Hers was a particular problem of size reduction from the waist down that did not involve any loss of weight directly. Posture work was prescribed for the lower extremities to facilitate more perfect circulation in the legs. Activity on the feet was reduced. All reducing exercises for the hips, thighs, and legs were done with the legs in the air and without any tension of the muscles at any time. Within two weeks, the edema swelling of the legs and ankles had reduced the measurements of the legs and ankles one inch.

After the hips and legs were reduced to perfect measurements, she was allowed to stand with a "beauty block" on her head to lengthen and strengthen the neck muscles and to straighten the cervical region of the spine. She was given special chest expansion exercises to raise the chest and bust, and, in six weeks time, her breast had been raised two inches.

Miss C. followed a diet for her six weeks' course, and, by the end of the third week, all the blemishes had left her face. During this time, her eyebrows had grown into their natural sweep, and the diet and sterilizing skin treatment had removed all blemishes.


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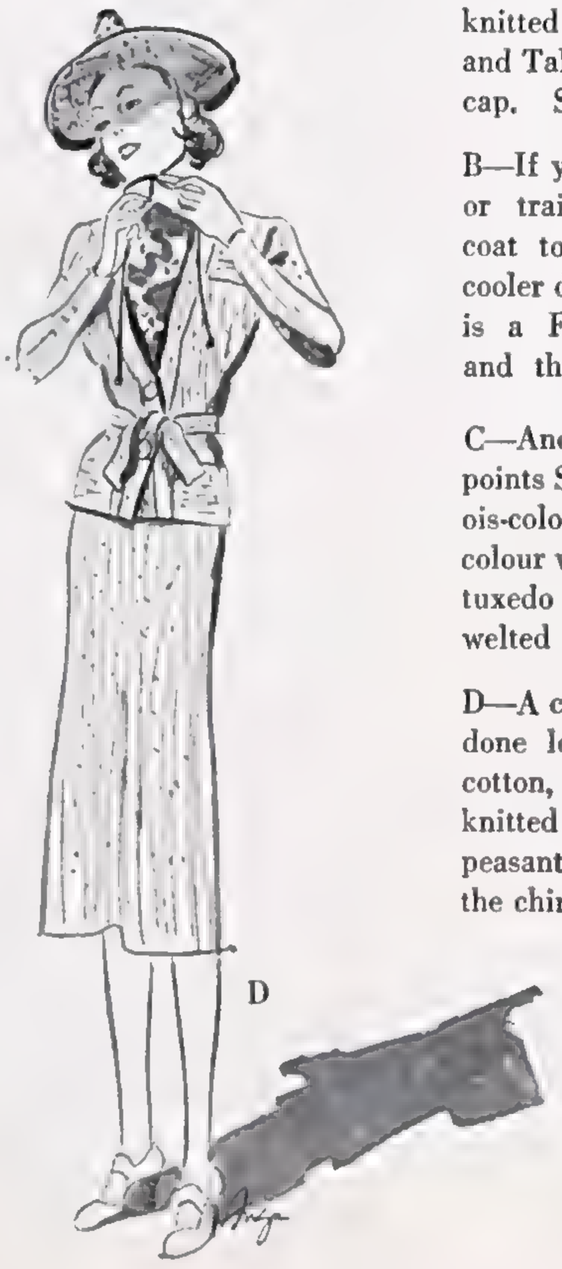



A—Pack this in your cruise bag, and it will come out as fresh as it went in. A Bradley white knitted dress, with blue bindings and Talon fastener. White knitted cap. Saks-Thirty-Fourth Street

B—If you migrate South by boat or train, here's an ideal top-coat to wear en route and for cooler days afterwards. The tweed is a Forstmann beige mixture, and the collar, a luxury; Best

C—Another classic coat for all points South. This one is of chamois-coloured Petalwate—a happy colour with nearly everything. The tuxedo collar is emphasized with welted seams. Lord and Taylor

D—A cardigan dress with a hand-done look—of a nubby, natural cotton, knitted by Bradley. The knitted Madcap with a brim is a peasant pleasantry that ties under the chin. Both from Bloomingdale






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# TELEVISION

(Continued from page 54) Baird, whose system of transmission is no longer in active use at Alexandra Palace, the government television station. The Emitron system, with which Marconi was associated, apparently survived the experimental period more successfully. In America, two names are identified—and they represent not only the two leaders in the field, but two totally different kinds of experience. Vladimir Zworykin, director of television experiments for RCA, is a product of European technical training; Philo Farnsworth, head of the laboratories which bear his name, is almost entirely self-taught. Zworykin is Russian born; Farnsworth is a Californian. Each has invented a variation of the cathode ray tube to "take the picture" for television. Zworykin worked in the Westinghouse Laboratories before he went to RCA—and has always had a research staff.

### AS ENTERTAINMENT

Ever since the motor-car changed the habits of our lives, Americans have been dramatizing the effect of inventions, watching for the new thing to take the place of the old, *overnight*. It doesn't happen that way; even the motor-car had hard going (there were as many horses in America in 1922 as there were in 1910). The melodrama of television makes it the universal solvent of the arts, into which concerts, the theatre, the movies, radio, and all minor entertainment will be submerged. There is no technical reason why this shouldn't happen—in a thousand years. But the enthusiast foresees the human race sitting at home and, by 1938 at the latest, watching an actual ascent of Mount Everest (the explorer's telecasting equipment probably would weigh a couple of tons). We switch from that excitement to an act of grand opera, a musical revue, or a political mass meeting, at will. I don't see why the arrival of one entertainment must destroy another. The phonograph didn't kill the concert hall—at least not for the good singers—and radio saved grand opera. In the past five years, the theatre has remarked, a little sharply, that it is not dead, and the movies are richer to-day, I suspect, than they were when radio began.

What will be done with television depends on a lot of things, varying from the capacities of the scanner (the television camera) to the cost of good receiving sets. No one knows to-day whether sponsored television, as a direct development of sponsored radio, will ever be practicable. Perhaps the cost of putting on a television show will be prohibitive; perhaps the number of television sets in the first ten years will be too small to justify big programs. And, on the other side, perhaps we will discover a way to create absorbing programs which will not compete with the elaborateness of either radio or the movies, but will exploit new sources of entertainment and new ways of using them.

Every minute of a feature film has cost the producer between $600 and $3,500. But a feature film may be shown over a period of months to people who pay at the box-office. Television programs, like radio programs, will go to the vast majority of their potential audiences in a single performance—and the audience will not pay. If television should attempt productions on the Hollywood scale, it would have to provide a budget running to nearly two hundred million dollars a year. Even a comparatively inexpensive radio broadcast would triple its cost for television—to pay for scenery, costumes, and rehearsal time (for *learning* the lines which you can no longer read and working up stage business which can no longer be left to the imagination).

The one unique quality of television—immediacy—suggests a proper field of operations. During the Wimbledon tennis matches, the announcer suddenly said: "Her Majesty has just entered the stands"; the television camera swerved from the playing field, and thirty miles away her loyal subjects saw their Queen sitting down. They might have seen the same thing the next day in a newsreel; but the effect would have been totally different. The newsreel is a record; television is virtually the event itself. At the Armistice Day services, last year, a man broke through the lines and the silence and heckled the King; and he was seen and heard on the television receivers.

### NEW POSSIBILITIES

People familiar with television say that, while they quickly forget the novelty of it, they never lose the sense that the person on the screen is actually present in the room. (Marcel Proust would have spun a delicate theory of the time element in this sensation, because time is annihilated as well as space.) That is the supernatural effect which, I suggested, captivated the inventors. This suggests that we shall find a new thing, "television-presence," to run with the "radio voice" and the "movie personality." Perfectly good actors and radio stars do not always come out well in television; some obscure ones have already gone far in the British telecasts.

These, and a lot of other considerations, suggest that television is not going to descend like a wolf on the fold. It will gradually develop its special field, and radio and the movies will probably abandon those items which television does better. For instance, television will probably bring you the President of the United States kissing the Bible at the inauguration in 1941 *at the moment* the event occurs. If you are at home, within the radius of the Washington transmitter, you will see it. But this will not kill the newsreel because millions of people may want to see the picture of the same event that evening. It seems to me that television will use the materials of movie shorts better than the movies do (which is saying very little as the shorts are almost all terrible). Certainly television will bring to the air a lot of things which can't be used now because they have to be *seen*. Clothes, for instance, will be immeasurably more interesting; and cooking; and—for an extreme case—astronomy. To music, the great staple element of radio, television can add nothing essential. But dancing—every type from ballet to acrobatic—will be

## TELEVISION

(Continued from page 98) legitimate and pleasurable.

The fluidity of television right now makes prophecy fatuous. A few weeks ago, an expert in make-up prepared a young woman for television; her lips were green and she could hardly talk because of the weight of grease-paint applied to her face. The expert simply didn't know that within recent months the sensitivity of the cameras has been so heightened that we can expect a make-up lower in scale than that of the movies. This will mean, in the end, I hope, that the Hollywood mask will have a competitor—and that the television face will be more animated and less sculptural—so that women will not feel obliged to look like a painter's palette.

As for their clothes, television will simply speed up the trade route: Paris—Fifth Avenue—Union Square—Des Moines—if and when television becomes a network operation. For its present purposes, television needs designers with a sense of dynamic line—those who know how a dress looks *in motion*. It doesn't need colourists, because the scanner gives only black, all shades of grey and white. A rehearsal of ballet dancers in shirts and bloomers is as satisfactory as a production in full costume as far as colour goes.

If any one wants to make predictions now about television, I will listen, but take no part. The illogicalities are too many and too baffling; the unforeseen always happens. For instance, during the past year, the chief complaint about television in London has been about the smallness of the screen—less than a foot in the wider dimension. You would think that every one would try to offer a bigger screen—but no. The newest—cheaper—receivers have screens about half the size—table models, with quite clear images, like animated miniatures. (The bigger the screen, the farther away you have to get to avoid seeing the "grain"—otherwise you would have the same unpleasant effect you get when you are too near the movie-screen.) Perhaps the cosy table set will be most popular; perhaps people will want to see television in movie houses. The only fairly sure thing is that in America they will not want to see amateurish programs on any size of screen.

## SHOPPING TOUR

(Continued from page 64) In the North Shop, decorated with Toni Frissell photographs—huge ones that zoom at you from the walls—are trappings dedicated to skis and snow-banks.

In the Round-Up Lounge, you can sit back and murmur lists of things you have in mind, and they will materialize instantly from the four corners of the store. For instance, we asked to see a black dinner-skirt to wear at home, with a casual lamé jumper, or a sweater. The salesgirl disappeared and returned, quick as that, with a choice of dinner-skirts, those Lyle and Scott sweaters from England, soft as cloud-banks and in a rainbow range of colours, and quantities of costume jewellery. She also brought some gay Austrian sweaters—they're wonderful to wear at cocktail time with black skirts and Persian lamb coats.

On the exclusive side, you'll find the British Walkers—no one else has them in New York. Two are sketched on page 64: a flexible golf shoe of brown calf and a classic pump. Here, too, you can put your feet into the famous Laird Schober shoes...and your head into those classic, becoming Brewster and Bramley hats.

Even with only $25 to spare, you can revel among the Misses' evening dresses. For about that you can get the purple chiffon dress, sketched on page 64, with its pleated skirt and shirred bodice.

On the other hand, if price is not your first concern, the French Shop, many years famous for women's clothes, is the place for you. One ensemble from there is sketched on page 64—pale blue crêpe, its draped bodice flagrant flattery, its jacket with fox sleeves dyed to match.

Evening wraps are segregated, too, and you're safe even though splurging—the ceiling is $145, even for a wrap with ermine or silver fox. And you can still count on Franklin Simon, as of old, for all kinds of excitement in lingerie and négligés at prices that don't ruffle your disposition.

Dedicated to the slender young saplings who take sizes eleven to seventeen is the Debster Shop; and for younger, chunkier girls is the Junior High Department.

These notes on our little tour, of course, only begin to cover the territory. There are shops for infants, for boys from knee-pants size to prep-school age, dozens of little shops within shops—all making up the new Franklin Simon's.

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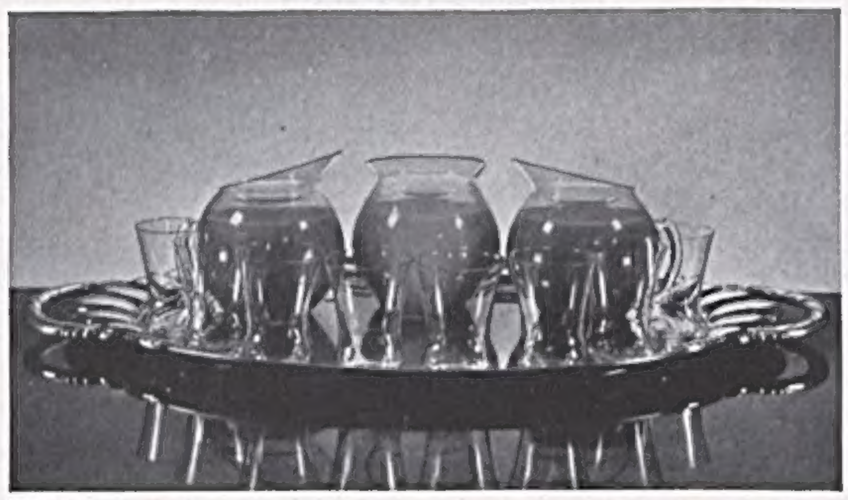
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# TURNS WITH A GOURMET



ANDERSEN

A choice of ice-cold fruit-juice before buffet lunch or breakfast is a happy hostess thought. The juices in the Orrefors crystal pitchers are a new variety known as Nectars (see text below). Pitchers, glasses, and tray: Georg Jensen

RECENTLY at a Sunday lunch, we encountered what seemed to be a double bar arrangement. At one, the host was dispensing drinks of alcoholic nature. At the other, people were helping themselves to different kinds of fruit-juices, which were lined on a huge tray in uniform crystal pitchers. The idea seemed a pleasant one, and, when we investigated the fruit-juices, we recognized orange-juice, but the rest looked unfamiliar to us. The one we sampled seemed to be peach-juice.

We immediately assumed our Sherlock Holmes attitude. "That is peach-juice," we accused our hostess, "but peaches aren't in the market, and that isn't the kind of juice that comes with canned peaches, and—." "Nectars," she told us airily, "nectars." Then, realizing we were determined to go on with the thing, "I'll ask Jenny to let you see the tins."

The juices were Nectars all right, and now we know all about them. They are not ordinary juices, because the actual pulp of the fruit is crushed up in the juice, though so finely you scarcely know it is there. Nectars is the generic term, because there are various varieties—peach, pear, apricot, peach-nectarine, and plum.

While America is fruit-juice mad, there are many people who can't drink acid juices, and, for them, Nectars are not only a discovery, they are a boon, since all except the plum are non-acid forming. We found them best when they are served ice-cold, in high-ball glasses. But there are any number of good uses for them. Children adore them with meals, or in between. You can add them to mixed drinks or punches, or serve them with Seltzer and lemon-juice. People on reducing diets use them on cereal in place of cream and sugar. They are excellent bases for sauces or desserts—the peach-nectarine gives a soufflé a fine, elusive flavour. The apricot gives a new note when you use it to baste a baked ham. Or you can serve the juices as we first encountered them, before buffet lunch or supper, in matching pitchers such as the beautiful ones by Orrefors shown above.

Nectars are put up in California by the Richmond-Chase Company, and you can buy them at Gristede Brothers and other such food shops for a very modest sum.

Another liquid discovery which has just dawned upon our horizon and which is evolved from a fruit—though in a very different fashion—is Heublein's beverage liqueur, Apple and Honey. It seems that this was one of the famous old-timers which disappeared with Prohibition and has only recently been returned to us in answer to the cries and pleas of devotees. Old, new, or revived—it is delicious and not just like anything you have ever tasted before. Apple and Honey is made from especially selected apple brandy, which is distilled from cider and blended with honey. The result is a smoothness and a bouquet which are a delight. Serve it in regulation liqueur fashion, or with finely shaved ice, to be sipped through a straw, and your guests will ask "Where did you find this marvellous stuff?" Apple and Honey is made by the same Heublein who puts up the famous bottled cocktails, and it is available in liquor stores throughout the country.



Hats by Lilly Daché

*Mrs. J. Mortimer Rutherfurd*

of Lawrence, L. I., descendant of Thomas Dunstan, one of Michigan's early statesmen, keenly appreciates the enduring loveliness of this coat of Hollander-dyed Caracul. Its jet black beauty is accented by brevity of sleeve and length . . . its silken pliability emphasized by the soft fullness of back and sleeves. Smartly effective today . . . and for many, many seasons—for it is Hollander-dyed, a *guarantee* of color-permanence.

*Miss Elizabeth L. Alexandre*

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BECAUSE THEY'RE
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Naturally, quality of skins and workmanship determines the price of furs. But, pay much or little, this Hollander mark on tag or pelt is your assurance of lasting loveliness. A. Hollander & Son Inc., world's largest fur dyer, Newark.

HOLLANDER DYED FURS

# They know the thrill of playing the game and playing it well!

*Pasadena*...Mrs. Rufus Paine Spalding III (*below*)

This charming California woman excels in sailing, skiing, badminton . . . and is active in charity work. Here Mrs. Spalding pauses a moment on her husband's sloop, "Hurulu." Enthusiastic in her preference for Camels, she says: "Their delicate flavor suits me perfectly. Camels are so mild!"







*Philadelphia*...Mrs. Barclay Warburton, Jr.

Mrs. Warburton has many interests besides society. She has a marvelous fashion sense, is an excellent cook, and ranks high in Palm Beach and Southampton as a tennis player. As for smoking, "All I want to smoke is Camels," Mrs. Warburton says: "Camels give me a lift!"

*New York*...Mrs. John W. Rockefeller, Jr.

Young Mrs. Rockefeller's time is crowded with hunting, polo, and aviation. She pilots a low-wing monoplane . . . takes frequent hops along the Atlantic seaboard. "Flying as much as I do," she says, "takes healthy nerves. So I prefer Camels for steady smoking. Camels never jangle my nerves!"

A QUESTION OFTEN ASKED:

*Do women appreciate the Costlier Tobaccos in Camels?*

THE BEST ANSWER IS THIS:

*Camels are the Largest-Selling Cigarette in America*




*A few of the women of distinguished position who prefer Camels:*

| | |
|---|---|
| BOSTON: | Mrs. Powell Cabot |
| | Mrs. J. Gardner Coolidge 2nd |
| CHICAGO: | Mrs. Louis Swift, Jr. |
| BALTIMORE: | Mrs. Nicholas G. Penniman III |
| NEW YORK: | Mrs. Thomas M. Carnegie, Jr. |
| | Mrs. Ogden Hammond, Jr. |
| | Miss Wendy Morgan |
| | Mrs. Howard F. Whitney |
| PHILADELPHIA: | Mrs. Nicholas Biddle |
| | Mrs. Anthony J. Drexel 3rd |
| VIRGINIA: | Mrs. Chiswell Dabney Langhorne |
| LOS ANGELES: | Mrs. Alexander Black |

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## Costlier Tobaccos in a Matchless Blend

Camels are a matchless blend of finer, MORE EXPENSIVE TOBACCOS—Turkish and Domestic. The skillful blending of leaf with leaf brings out the full, delicate flavor of these choice tobaccos.

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